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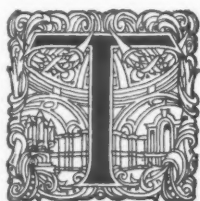


Photo: Arch. Review Photo. Bureau.

BRIDGE BETWEEN THE NEW PUBLIC OFFICES, WESTMINSTER, AND THE HOME OFFICE,
PAUL R. MONTFORD AND W. S. FRITH, SCULPTORS.
See page 69.

Notes of the Month.

*M. Hulot's Drawings of Selinus—A Suggested Improvement of Trafalgar Square—
Seaside Architecture—The Warner Memorial, St. Kitts.*



THE headache usually engendered by a visit to the Academy becomes unbearable in the room given up to Architectural Drawings; so that it is with great diffidence that one recommends a show of this kind as likely to give pleasure. However, those who saw the exhibition of Monsieur Jean Hulot's drawings were well rewarded for their pains. The author of these drawings is a winner of the Prix de Rome, and he has chosen Sicily as the chief scene of his labours. There are perhaps half a dozen perspective views of the interior of the Capella Palatina in Palermo, and also complete geometrical drawings which make a splendid study of one of the most exquisite buildings in the world. The chapel, which was built in 1132, with its rows of granite and marble pillars, its walls beautiful with many an ancient story, which keep, as is fit, the mellow and golden atmosphere wherein old tales are enshrined, is a gem of the purest water. The walls to the aisles are lined with white marble in the lower part, divided into compartments by bands of mosaic, most brilliant in gold and red and white and green. Over this are set stories in a golden ground. The roof is a wonderful creation, where the eye, in the dim warm light, slowly traces its form, searches out the decorations in each octagonal compartment, finds where each pendant comes to an end, where the mind loses itself in a vague wonder in trying to decipher the inscriptions written over it. The walls everywhere gleam with mosaics wherein are depicted lovely forms, divine presentments of many an antique story.

The great bulk of the remainder of the drawings give a restoration of Selinus, the ruins of which are perhaps the grandest and most impressive in Europe. It was founded in 628 B.C. by colonists from Megara Hyblæa under Pammilus, who built the Acropolis on an eminence about 150 ft. above the sea. The town proper was situated on the landward side and to the eastward, separated by a marshy valley (the draining of which is ascribed to Empedocles), a sacred precinct was founded in the sixth century. The town was destroyed in 409 B.C. by Hannibal Gisgon. The exiled Syracusan patriot founded another colony a few years later, and it was finally destroyed in 250 B.C. From that period to the present day these huge ruins have been deserted.

The destruction of the temples was caused by an earthquake at some unknown period.

These "Pilieri dei Giganti" have lain through long centuries, while the slow finger of time traces ever-changing shadows in the worn flutings of pillars, on broken architrave and cornice. Lizards bask in the sun undisturbed, or move lazily over the bleached ruins.

The Museum at Palermo contains a number of fragments taken from Selinus—several metopes and parts of terra-cotta mouldings and various fragments.

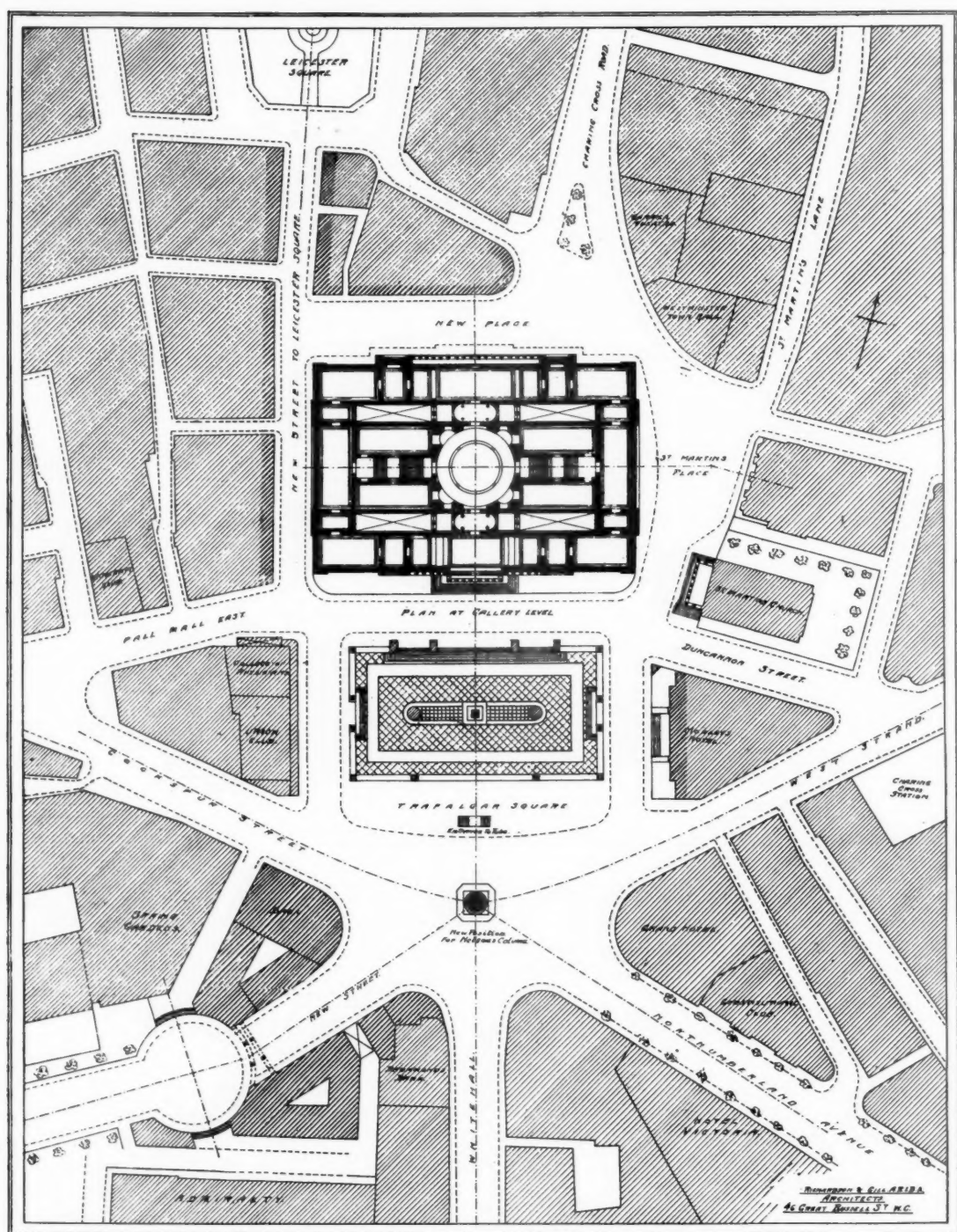
We do not intend to discuss the merits of the restoration of the Acropolis and City—it is sufficient to say that Monsieur Hulot has realised in a wonderful way the spirit of Greek architecture; and his drawings, to those who care for such things, have an atmosphere of the antique spirit which is worth reams of paper filled with dull drawings of the orders.

The study of restoration on the lines taken by the Prix de Rome students is, we think, excellent; and these present drawings show that, besides beautiful draughtsmanship, erudition and imagination are absolutely necessary.

In this connexion the drawings of the Pantheon at Rome by M. Chadanne will be remembered, and Mr. Norman Shaw's recommendation to students to study them. J. M. W. HALLEY.



TRAFALGAR SQUARE—in point of size the finest "place" in London—lacks in a degree that quality most essential to its importance—repose. This is partly owing to the misplaced statues and other features, which lack proper subordination to the general scheme, combined with the restless skyline of the present National Gallery. The main façade of the gallery as it now exists was designed by William Wilkins, R.A., in 1832, and finished in 1838, and recalls to some extent the earlier design for the London University, Gower Street, by the same architect. Apart from the unfortunate cupolas and that æsthetically disturbing element, Nelson's Column, the existing design is very nearly successful, maintaining as it does by its extreme length the breadth and dignity of treatment so desirable for such a position. The suggested plan shows the whole of the site now occupied by the Gallery and St. George's Barracks



A SUGGESTED IMPROVEMENT OF TRAFALGAR SQUARE BY RICHARDSON AND GILL, ARCHITECTS. PLAN.

appropriated for a huge building on an island site. Leicester Square is connected with Trafalgar Square, and the space at the back of the building in the Charing Cross Road is widened considerably. The lay-out of the Square itself is simplified and brought into touch with the National Gallery by a broad range of steps; these steps might be divided into lengths by means of pedestals sur-

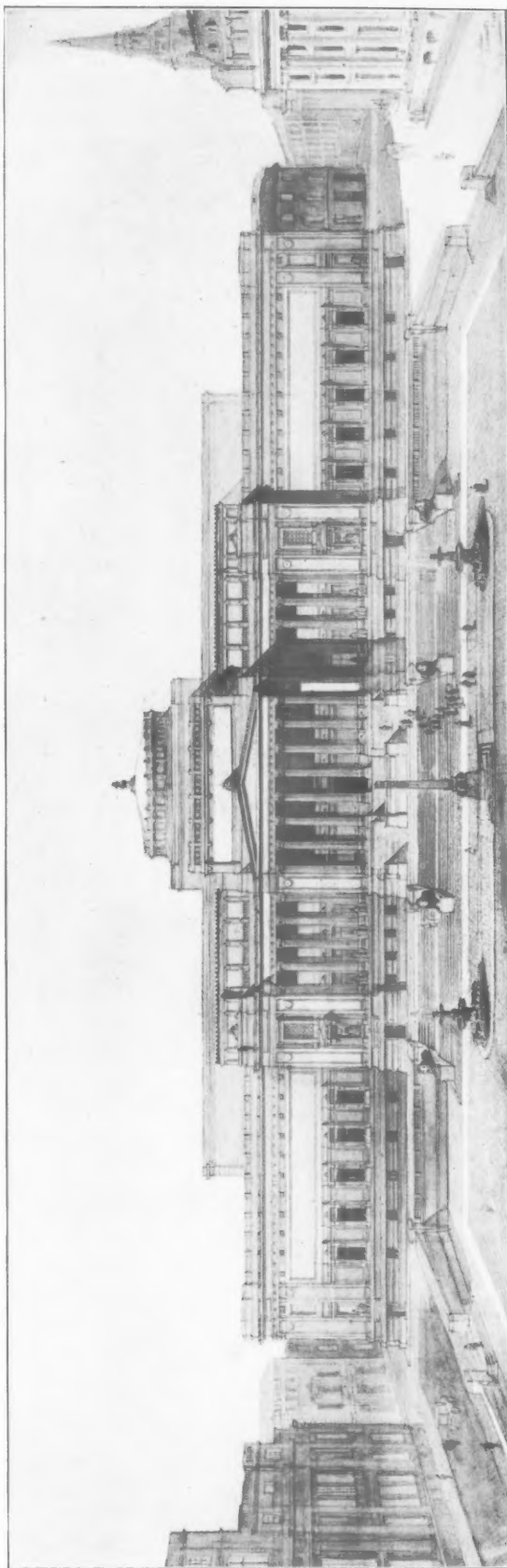
mounted by Landseer's lions. Nelson's Column is shown placed out of the square in a position which would enable it to be seen fairly from all the divergent thoroughfares. Messrs. Richardson & Gill, the authors of the design, have been influenced largely by the design of the existing front and the work of Elmes at St. George's Hall, Liverpool.



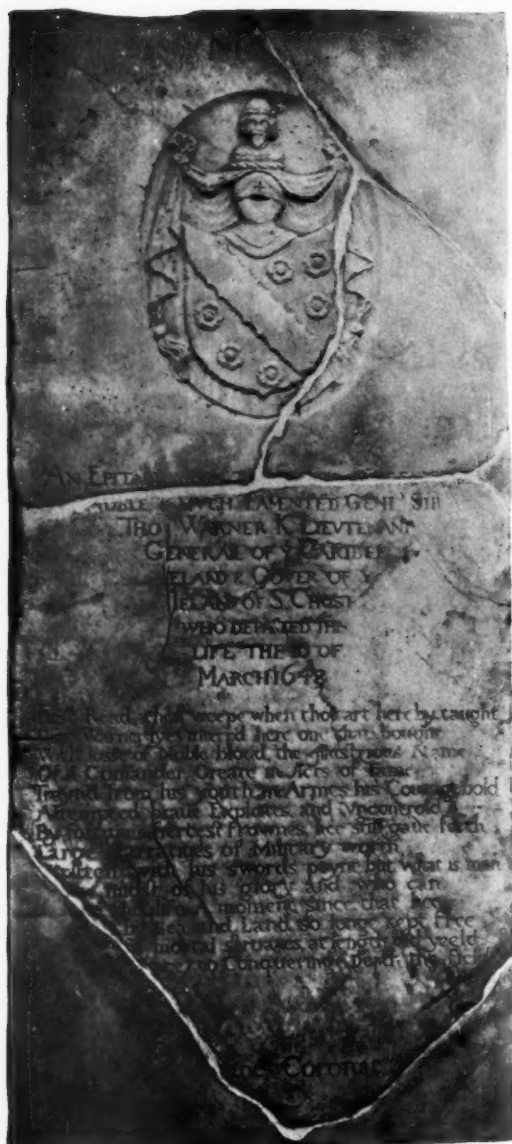
At a season when people are starting for the seaside, it is not an idle question to ask, What is our seaside architecture? Our watering places and seaside resorts came into vogue in the eighteenth century, and were developed during the long period of George III. Their growth was immensely stimulated by the railway system, and they will doubtless be yet further expanded as the custom becomes more general of living in one place and working in another. Brighton grew under the Regency from the old village of Brighthelmston, and gave the model for most of the seaside towns for three-quarters of a century. It was Late Georgian in style, some houses being fronted with black glazed bricks, and—first and last of watering-places in this respect—possessed a royal palace, Nash's curious Pavilion.

St. Leonards with its long terraced "Marina" was similarly developed from the picturesque old Cinque Port of Hastings, and town after town arose, each exceedingly like its neighbour. In more recent times, however, we have witnessed a remarkable change: collections of villas, large and small, of cottages dotted about in gardens, and lastly of what are called bungalows, have arisen, and in these the idea of a town, properly so called, is almost lost. Torquay is a collection of expensive villas in beautiful gardens; its architecture, where it has any, retires modestly behind trees and shrubs, and no visitor could say, half an hour after leaving the place, in what style they were built. In this we see a curious English characteristic, for the last thing mentioned by any Englishman is the architecture of the place he has been visiting; the views, the hills, the neighbouring country, any subject on earth he will talk about except the buildings. Where these receive a moment's attention they are judged from one standpoint—do they resemble houses in the country? Bournemouth is another place where for many years there has been much building, but whose architecture as a whole leaves little definite impression on the visitor, even if we do not echo William Morris's statement that "the houses of the rich people there were positively blackguardly."

In addition to this change in laying out seaside towns, there has come about the usual enormous employment of red brick and staring white woodwork, materials which require the softening hand of time. But, whatever the material, the tendency is always towards detached dwellings, and these of a "countrified"



A SCHEME FOR THE IMPROVEMENT OF THE NATIONAL GALLERY AND TRAFALGAR SQUARE. RICHARDSON AND GILL, ARCHITECTS.



THE WARNER MEMORIAL, ST. KITTS.
RECENTLY RESTORED. SIR ASTON WEBB, R.A., AND
E. INGRESS BELL, ARCHITECTURAL ADVISERS.

type, the small farm or country cottage being the model and starting-point for all. Thus our newer seaside resorts seem scarcely to be towns; they may be neither better nor worse for this, but the fact is palpable. Westgate, for instance, near Margate, is a case in point. It is a deservedly popular place, but after strolling past gardens and villas to the sea, the visitor finds the front carefully and elaborately laid out in green promenades and ornamented with shrubs; facing these is a long line of handsome private residences; but where is the town? One recent change is certainly for the better; this is the employment of widely-projecting verandas, sometimes in two storeys; in hot weather it is not

unusual to draw green blinds of matting over the front, affording a grateful protection from the glare of the sun. Another, however, is open to criticism: this is the bungalow. The original is to be seen in any European settlement in India; it is a rather squat building, usually, though not invariably, of a single storey, surrounded by very deep verandas, with its interior composed of a few large rooms; the entire design is subordinated to keeping out the sun whilst admitting the air. Moderate, however, as the elevation of these dwellings is, it is loftiness itself compared to what is occasionally seen at our seaside, where it resembles a mushroom with a scarlet roof. Others, however, are better designed than these. The simple life may be carried to the point of absurdity, and the design of a gentleman's house must necessarily rise above the conception of a mere shelter from the elements; in such a case "bungalow" becomes a somewhat misleading term.

Our seaside dwellings, once they ceased to be ranked in terraces above the cliffs, were spread into large, rambling villages rather than towns. There is much to be said, however, for the idea of a seaside town still being designed on urban principles with buildings effectively grouped, and some large central structure crowning the whole; a great terrace approached by fine stairs and winding roads would effectively break up the present rather featureless "parade" which monopolises the sea front in many places. Such a design would not exclude trees and ornamental planting, but rather invite them; and the private residence would play a conspicuous part, though it would cease to resemble a small farmhouse. Examples of water-side cities of this kind abound on the coasts of Italy. But perhaps it is too much to ask for an English Genoa.



WE reproduce here a photograph of the Warner Memorial, St. Kitts, recently restored to the order of the Crown Agents for the Colonies by Messrs. John Daymond & Son.

The slab is in statuary marble, and was broken in several pieces; these were fixed together and made good where necessary with new marble and cement, and the whole cramped on to a thick slab of marble, the weight being finally about one ton. The fine lettering of the inscription was simply thoroughly cleaned out, not cut or altered in any way. No trace of the completion of same is to be found, either in this country or the colony. The architectural advisers for the work were Sir Aston Webb, R.A., and Mr. E. Ingress Bell.

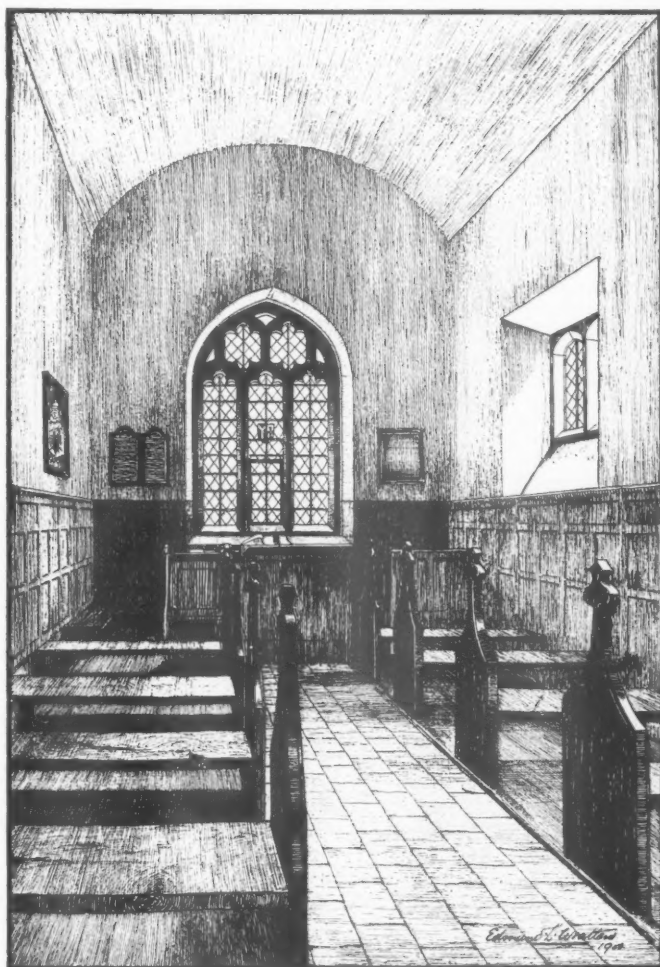
The Committee for the Survey of the Memorials of Greater London.



IN last month's REVIEW I promised to refer in greater detail to those particular schemes of work which are being actively pursued at present by the Survey Committee. It has been our aim to concentrate the efforts of our members as far as possible upon the subject chosen for the publication of the current year, without interfering too much with the valuable services rendered by individuals in their own districts. While, therefore, our secretary, Mr. Percy W. Lovell, is leading a small band, bent upon the conquest of Highgate and Hampstead, and others are busy in the City, in

East and West Ham, in Blackheath, Croydon, and elsewhere, on me falls the duty to urge as many as can to put their hands to the work at Chelsea, the conclusion of which is timed for this autumn at latest. Measured drawings are specially needed of many good examples of eighteenth-century work.

Chelsea has been much to the fore this year, and her prestige has suffered no whit from the scrutiny which her history has undergone in the fashionable interests of pageantry. Congratulations have been bestowed, from all quarters, upon those who skilfully gathered from her past the details of scenes so long ago enacted, and upon those who reproduced them in last month's pageant with becoming spirit and charm. But whereas the makers of pageants summon back the past by what Aristotle would call the arts of imitation, and attempt thus to snare its atmosphere for a brief moment, we, on the other hand, are concerned with the material legacies which earlier centuries have handed down to us in their arts and crafts—things that tell their story just as well as the chronicler's page, and often more truthfully. Favoured Chelsea is very rich in these memorials, and will need, at a moderate estimate, four of our Survey volumes to contain their record. These we propose to arrange as follows: two volumes of the Register of the parish, excluding the old church and the Royal Hospital, and two monographs dealing with each of the last-mentioned subjects. The first volume of the Register, in which it is intended to include all the river front and old river-side houses, has been selected as the book for 1908, and becomes therefore the *point d'appui* to which we should chiefly direct our energies. From the site of Cremorne in the west, past Lindsey Palace and along Cheyne Walk where once stood Beaufort House, Danvers House, Shrewsbury House, Winchester Palace and Henry VIII's Manor House, and along the road where remained, even to within the period of our own survey, the old houses of Paradise Row, as



CHAPEL: WHITGIFT HOSPITAL, CROYDON (1597).
DRAWN BY E. L. WRATTEN (SURVEY COMMITTEE).

60 *Committee for Survey of Memorials of Greater London.*

far as the Royal Hospital grounds—this is the area we hope to cover. And since it is our custom to limit our retrospective work to the date of the formation of the Committee (except in regard to monographs), we shall be able to include some of these already lost, as:—Paradise Row, the old wall of the Physic Garden, and even the little statue of Mercury that has lately fled from the pediment of Queen's House (Rossetti's home), all of which were unharmed when our Chelsea work was begun under our former secretary, the late Mr. Ernest Godman.

What we require, then, is enthusiastic help in the preparation of drawings. Prof. Patrick Geddes, whom we have lately welcomed upon our active roll, and who, by the by, is to be congratulated on the success of his scheme for the re-erection of Crosby Hall in Chelsea, has very kindly placed a room at our disposal at No. 3, More's Garden, Cheyne Walk, to form a place of rendezvous on Saturday afternoons. Members desirous of helping either by drawing or photography should send a card to our secretary, Mr. Percy Lovell, Parliament Chambers, Great Smith Street, S.W.

WALTER H. GODFREY.



BURFORD CHURCH.

Photo: Taunt.

Architecture in the United States.

I.—The Commercial Buildings.



ARCHITECTURE in North America, though not lacking in historical interest, becomes a bulky matter if dealt with from an historical standpoint. Since Architecture, properly speaking, did not put in an appearance there until about two hundred years ago, buildings of a distinctively American character were only to be found about the time of the Revolution; and, since then, development, decline, change upon change, and one outside influence after another, have come and gone so rapidly that one may say the buildings of the United States and Canada have had a new architectural clothing as often as the countries have had a new Government.

To include what is of vital interest—what is characteristic of to-day—we must omit much interesting work showing the rise, zenith, and decline of a style, and much that illustrates abortive efforts to invent, revise, or introduce an effective style in place of classic, which, in its various forms, appears to be the natural style of the Aryan race.

One observes certain tendencies as to style in classifying the different kinds of buildings according to their uses; thus, the public buildings speak the classic tongues with the modern French, fifteenth-century Italian, or eighteenth-century English accent—the accent most pronounced and most frequent being the first.

The Roman Catholic and Episcopalian (Anglican) churches are usually some form of Gothic, so also are many of the buildings of the Universities—as at Princeton (New Jersey), Bryn Mawr (Pennsylvania), Yale (New Haven, Connecticut), Washington (St. Louis, Missouri), and the College of the city of New York. In the former cases it is the natural and traditional style, but for the colleges seems rather an effort to merely imitate the older ones of Oxford and Cambridge. There are, indeed, exceptions where even this Gothic style has been given a new lease of life in the new world. The clubs, also the hotels, are

almost invariably Renaissance in style, as will be noted are most of those in London's West End.

The residence shows the broadest eclecticism as regards style, tells something of the comparative wealth, social position, and sometimes also of the ancestry of the people for whom it was designed—that is to say, the *individual* residence does, for there are in most of the eastern cities great rows of old houses in some places not unlike those of Bloomsbury, in others more like those of Belgravia, while still others unlike anything that ever was built anywhere at any time, or, let us hope, ever will be built again, and these are found in profusion in the west as well as east. One sees houses that may be compared with them in the rows of Fulham, Clapham, and Shepherd's Bush—"Victorian" in style, brick in construction, stone of the "hand-carved" sort in "trimmings," suggesting only probable profit, at one time (since such neighbourhoods rapidly decline), to the speculators who built them.

There is a predominance of Renaissance as the style of architectural expression for the house—at least for the city house. In the country and smaller towns the houses are free from any great influence of architectural precedents; but there is one thing written large upon the great majority of even the smallest and most insignificant of these dwellings, internally as well as externally—that is, the remarkable growth of good taste and refinement, an extraordinary interest in architecture upon the part of the general public which has taken place during the last two or three decades.

This development is largely due to the influence exercised by the great expositions, and more directly perhaps to the extension of travel in Europe and to the founding of schools of architecture in connection with the Universities, which has gone on apace during the past twenty or thirty years. At the present time there are more than a dozen of these schools affording excellent instruction, and Architecture is becoming recognised as a study to be included in the "liberal" education

of any man who pretends to scholarship. Not least, too, among the influences tending to improve taste and further interest in the study of the science of the beautiful in art and in the work of the artists of the day—in architecture, painting, sculpture, engraving—has been that of the illustrated press, the editors of which have shown a kindly determination to take the side of the artist and uphold him in the struggle against ignorance. These influences, while they have had their most apparent effect upon the design and furnishing of the residence, are reflected in all branches of architectural work. They have taken hold upon everything, from the seaside shack or bungalow, to the vast palaces of Newport and New York; from the lamp-post in the street, to the heroic monuments in the fine parks; from the diminutive village hall, to the great structures of the Government; from the small shingled chapel of the Free Methodist, to the inspiring cathedrals of the Anglican and Roman Catholic; from the country inn, to the huge hotels of the large cities. They have even grappled with the commercial structure, that most difficult of subjects for artistic treatment, essaying to convert it to decency, and to convince its builders that something more than economy is necessary to their life. They have so far succeeded that whether it be the small shop, or the office building two hundred feet square and ten or fifteen storeys high, or the thirty and forty storeyed towers recently completed, there is the same tendency to forward the canons of good taste and develop a distinctively national character. Whether devoid entirely of architectural ornament or lavish in detail, painting, and sculpture, there is in all of the recent work of architects—I use the word in its proper sense: the master builder who builds beautifully—the same clear reading of the programme, the same scholarly solution, direct, simple, beautiful. There is evident always an understanding of the fitness of things; a desire to fulfil and not to avoid or waive utilitarian requirements, and an apparent healthy desire to eliminate the superfluous.

That the commercial buildings of America are a class by themselves, are the result arising from the demands of the utilitarian minds of the men of commerce, and are unlike the corresponding buildings of any other country, is so generally recognised as to be beyond contention. That many of these buildings are thoroughly successful as designs—or are at least admitted to be so by the majority of architects in their own country, and by Europeans who have had the opportunity to study them at first hand—is, perhaps, not so well known.

Of the beauty of the high type of building to

which the British mind reverts whenever mention is made of American Architecture, one may say, as with any subject involving the study of beauty, so much depends upon what one takes to it what one will take with one from it.

One may class these buildings under a few general headings which will cover most cases, namely: (1) Those of one or two storeys, which include the better class—the class that seeks to be conservative, at least in appearance—of banks, the clearing houses, exchanges, and the buildings occupied in their entirety by the offices of a single company which prefers to preserve its identity in whole, rather than lose some of it by taking offices in a building occupied also by other tenants. (2) The shops or “stores,” industrial and storage buildings, usually from three to ten storeys in height, which are not very different in their requirements from those on this side, but possess certain features, general and national characteristics of design which make them interesting architecturally. (3) The buildings for office purposes, those of more than ten storeys in particular, which sometimes also contain a bank, shops, or club—occasionally all of these—and a restaurant, large meeting hall, or other feature which permits form to follow function without making the whole exterior exactly like a honeycomb. This last is the American “sky-scraper,” the type which has caused so much discussion among the engineer-architects as to its permanency or “life,” among the artist-architects as to its adaptability to artistic solution, and among other people, not very well informed upon the subject, as to its safety, necessity, healthfulness, and its effect upon neighbouring property. It is the high type that it is proposed to consider more particularly in the present article.

Everybody knows, though sometimes forgets, that the United States became a nation less than one hundred and thirty-five years ago; that its commercial prosperity suffered almost to ruin during the seven years that it fought for independence; that it again suffered a severe set-back in the struggle with Britain known as the war of 1812; that fighting with the Indians continued from the founding of the various colonies of Spain, Britain, France, Holland, and Sweden up to within the memory of men who are to-day in the prime of life. There was a war with Mexico in the forties, and the well-known struggle over the questions of state rights or union, and of slavery, in the early sixties. But if these had the effect of a temporary check upon commerce (and the latter undoubtedly left the whole southern half of the country in a state of poverty bordering upon ruin), the commercial activity which began during the period of colonisation continued with redoubled

energy after the civil war; new villages sprang up and developed into large towns in a few years; the towns along the great lakes became flourishing cities; the great fires of Boston and Chicago, the disastrous financial panic, the Centennial Exhibition at Philadelphia, all occurring during the seventies, respectively giving opportunities to rebuild on better lines, checking the spirit of speculation, after the return of prosperity establishing business upon a firmer basis, and bringing the country in contact with the art and products of the old world, which latter led to a rapid growth of travel and study by Americans in Europe. "In architecture the personal influence of two men, trained in the Paris École des Beaux-Arts, was especially felt—of Richard Morris Hunt (1827-95), through his words and deeds quite as much as through his works; and of Henry Hobson Richardson (1828-86), predominantly through his works. These two men, with others of less fame but high ideals and thorough culture, did much to elevate Architecture as an art in the public esteem." Richardson was probably the first American architect to treat a commercial building as a type different from a building for shops and flats, and his Lionberger Building in St. Louis and his well-known wholesale store for Marshall Field in Chicago may be numbered among the earliest examples of distinctively commercial architecture in America. These, though designed for prevailing conditions and possessing great originality in design and the use of materials, may be said to differ from similar structures in Europe only as much as these might differ from one another; the distinctive character was given by the genius of the architect working along lines of common sense.

The system of construction was at that time much the same as it is in England at the present; the outside walls were of self-supporting masonry and also carried a portion of the floor loads, while iron columns and girders were only used internally. Practical conditions limited the height of such structures to about nine or ten storeys when the thickness of outer walls and the pyramidal foundations were found to occupy so much valuable ground and basement space that it was not economy to go higher. The value of land within certain limited areas in New York and Chicago became enormous when it had become clear that to do business with convenience and dispatch compelled men to obtain room within those areas. It was, therefore, the introduction of the iron "skeleton" construction first employed by architect W. L. B. Jenney in the ten-storey building for the Home Insurance Company in Chicago in 1883 which created the type which, irrespective of the individual architect, may be

considered purely American in origin and development.

"In order to obtain a maximum of light for the offices proposed in his new design, Mr. Jenney decided to reduce the width of all exterior piers as much as possible, and to use cast-iron columns within the piers to carry the floor loads, thus relieving the masonry piers of these loads, and consequently reducing their areas. . . . The exterior piers were made self-supporting, but the spandrel portions, between the top of one window and the bottom of the window above, were carried on iron girders placed in the exterior walls and extending from column to column." This is why and how the new type of construction came into existence; its successful carrying out in the first instance led to its general adoption and development into the modern steel-frame "Cage" construction in which all structural members are of rolled steel with riveted connections; and all external masonry above the first floor, as well as the floor loads, is supported upon members of this steel frame, and the height to which it may be carried is limited at present only by problems of economy and the elevator service, while in future it will probably be limited only by the bearing value in tons of the total area of the site which may be covered by the foundations, and what proportion of least dimension to height may be found necessary to provide for proper wind-bracing.

The high building has come into existence, has been developed, become numerous, in all of the largest American cities for the one evident reason: It is a money-maker to its owners. This fact, though the leading one, is not the one-and-last-word for its *raison d'être*. It satisfies a demand for office space in certain central districts which the constantly increasing desire to accomplish the transactions of business as rapidly as possible has created: to reduce the number of working hours in the day, to live in the country, to devote more and more time to study, to indulge in sport and recreation—in short, to save time in order to have time for these things. By enabling the executive head of a large company to have all his clerks within call, and eliminate to a great extent the use of messengers and telegraph, and the constant annoyances attendant upon the use of the public telephone exchanges, the amount of fixed charges is reduced, work is rendered more systematic, supervision and control is facilitated. It must be evident to anyone with a knowledge of the conduct of business in very large offices that too large a ground area can be a serious drawback, that horizontal extension quickly reaches a practical limit, too much time is spent in walking from place to place; while an almost ideal

arrangement is one with the principal office on the first floor opposite or within a few steps of the elevators and stairs, with the offices of the principal departmental assistants ranged one over the other directly above that of the chief. To what extent this must be considered is evident when one remembers that a large railway office usually contains several hundred clerks. There is a fourteen-storey building in St. Louis one hundred by one hundred and fifty feet occupied entirely by such offices, and I was told by one of the officers of the company that the building is entirely inadequate for its purposes. This is, however, the exception rather than the rule. More often the building is larger than required exclusively for the use of one company, the remaining space being let out to smaller occupiers, indeed often being erected solely for the occupancy of the latter—brokers, promoters, professional men—rendering the commercial character of the structure more conspicuous. Admitting, then, that its purpose is primarily gain for its owner, that its advantages mean gain in another way—by savings instead of direct income, is it surprising to find engineers claiming this class of work as belonging to their field and endeavouring to place the architect upon a footing with a mere decorator? Whether surprising or not, certain engineers have tried to attain this state of affairs; one of these writes protesting that architectural adornment is “a waste—is, to put it in plain English, perverting someone’s money,” and, in the same article, admits that “high rents cannot be obtained from a building with its halls finished in concrete when the adjoining buildings have a marble finish.” If this is so, how does it happen that the man who is so engrossed in business that he is supposed to care nothing for appearances or surroundings—who by the engineer is rated so low as not knowing the difference between a building that possesses architectural merit and one that is bald as a factory or vulgar beyond description—how is it that he will not pay, for the same amount of space, just as high a rental for an office in the economical concrete construction of the engineer as in the structure with the marble finish? This “marble finish” seems to suggest something which the narrow training of the engineer has prevented him from grasping; a probable agreeable air of luxury and comfort; a subtle something about the building not fully accounted for by the suggestion of mere expense—present in every good design—that something which we call “character” and the layman “style.”

As there are two kinds of traders in every market—those who invest their money in the best and safest securities, and are content with a small profit or low rate of interest, and others whose

object is always to make money by causing as much rise and fall as possible, and rendering trade dangerous—one may liken to the latter the speculative builder who goes in for a type of building which is expected to pay ten to fifteen per cent. for, say, fifteen years, and then be torn down; and to the former the investing company which erects buildings of intrinsic merit, and entrusts the whole undertaking to the ablest architectural talent obtainable; sometimes by direct selection, as in the case of the buildings for the New York Life Insurance Company, whose principal buildings in New York, Omaha, Kansas City, Montreal, and elsewhere, were designed by McKim, Meade & White, and by Babb, Cook & Willard, the building for the *Mail and Express* by Carrère & Hastings, and the Singer Building by Ernest Flagg, both in New York; sometimes as the result of competition, a notable example of which is the American Surety Company’s Building in Broadway, New York, by the late Bruce Price.

In each of the above cases there may be an ulterior motive to account for their extreme magnificence. All of these companies advertise—indeed, what business concern, however conservative, does not in one way or another?—and every business man knows there is a public which can be reached through the channels of fine art that might not be reached in any other way—well-informed, critical, and influential—a public with a love of art and of luxury, which discriminates against the ugly and incompetent—a public not at present in the majority in any country in the world, except perhaps in France, but sufficiently numerous in America not to be ignored by the astute men of affairs.

The desire to gain the patronage of this community is leading to the study of its requirements, is awakening an interest in its ideals, bringing about a genuine conversion to its views, and an inclination to advance its standards—and so:

From its hold
Dark and old,
From the night,
Breaks the might,
The might of the gloried gold!
Wakes the hoard,
Earth’s last lord,
From its sleep,
From the deep,
Leaps as the blade of a sword.

To strike for higher and higher standards of taste in design, to give its architects unprecedented opportunities to prove their ability as artists, offering a liberal purse for the purposes of artistic experiment which has continued with varying success during the last eighteen or twenty years, in Chicago, Buffalo, St. Louis, Boston, Baltimore—in all of the largest cities, but especially in New York.

The borough of Manhattan, New York, is an island about a dozen miles long south to north from Battery Park to the Harlem River, and two miles wide east to west from the East River, which separates Manhattan from Brooklyn, to the Hudson River, which is a boundary between the states of New York and New Jersey. In the triangular space at the southern extremity and bounded on the north by, say, Chambers Street, City Hall Park, and the Brooklyn Bridge—a triangle almost equilateral, and less than a mile in altitude—is the portion known as the Wall Street district, corresponding to New York as the City does to London, within which are to be found examples of nearly all the early experiments and most-developed types of high buildings. It is also the district in which the demand for space is greatest, and of consequent fabulous land values.

It would be, no doubt, a little premature to predict that this whole district will be *entirely* covered with high buildings in the course of time. It is not improbable, however, that in a few years alternate city squares will have twenty-storey buildings built upon them, and the intervening spaces filled with banks, exchanges, and shops of monumental proportions. The present structures of ten or twelve storeys will be doubled in height, and the smaller buildings, which have been standing for more than twenty years, pulled down to make room for higher or the more monumental edifices of one or two storeys.

As to the types of artistic solution, only one or two can be deemed more than experimental. There are two types which appear to be in course of evolution; one expresses the office unit by means of windows alone, either by single or the more frequent double window to each office. The exterior is designed with reference to the material with which it is clothed and the purposes to which it is put alone, no special heed being taken of the steel skeleton, the lines of which are marked by the masonry and acknowledged externally only by the slight reveals to the window openings, and the ranging of openings one immediately over the other. The other type very clearly indicates the light structural lines of the steelwork; in fact, only so much masonry as is necessary to protect the steel frame against disintegration and danger of fire is employed, the protective material being usually of terra-cotta, the manufacture of which has been carried to a very advanced state of perfection, and has been very largely adopted for both constructive and decorative purposes throughout the United States and Canada.

Of the first-mentioned type perhaps the earliest example of design which could be in the least regarded as architectural was a project for a twenty-eight-storey building (Fig. 1) by the late Harvey



FIG. 1.—DESIGN FOR A TWENTY-EIGHT-STOREY BUILDING BY HARVEY ELLIS.

Ellis, a man possessed of an extraordinary imagination, and combining an unusual understanding of the romantic schools of architecture with a remarkable facility in the use of brush, pen, and pencil. He designed many wonderful "Pipedreams," and always had some equally wonderful—though at the time regarded by his friends as impracticable—idea for their construction. He is alleged to have been the original proposer of the "cage" construction, the modern type developed since the skeleton type was first used by Jenney in Chicago. This project, made in 1888, was designed in the then popular style of Richardsonian Romanesque for Mr. L. S. Buffington of Minneapolis, who patented the idea of skeleton construction which has since been generally admitted and believed by architects and engineers to be the invention of Mr. Jenney. Ellis's design probably owed its inspiration to the tower of the Alleghany County Court House in Pittsburgh, and it was inevitable that the next design of promise—one in which Classical or Renaissance detail was proposed—should find its suggestion in another existing tower: the tower of St. Mark's in Venice. This was the fine study for a building

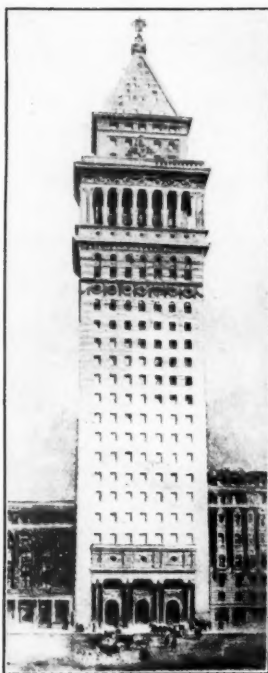


FIG. 2.—THE "SUN"
OFFICE BUILDING.

for the New York *Sun*, thirty-two storeys high to the top storey in the pyramidal roof, by the late Bruce Price, made in 1890. Though owing, perhaps, its *parti* to St. Mark's, this tower design for the *Sun* was handled in a way that proved power, individuality, and high scholarship in its author. There was no attempt to imitate the buttress-like lines of the Italian tower, no effort to conceal the office windows within *motifs* suggesting bays of a masonry construction suitable only to the support of large stone vaults, which was the practice current at the time in all high buildings pretending to architecture, as for instance the Union Trust Building. It may have owed something to the design by Mr. Ellis, though it will be noted from our illustrations that the latter depends on the use of different-coloured stonework for its "values," as the painters call them—its effects of light, dark, and half-tone. In the design by Mr. Price (Fig 2), except for the columns at the entrances, colour does not affect these. Practically the same horizontal divisions of the height were made by Mr. Price as by Mr. Ellis. In both there is a "base," "shaft," and "capital" treatment—a base consisting of three storeys in the lower of which are the three arched entrances in each case; a high shaft with wide strong-appearing corners; and all of the windows exactly alike until a narrow band of ornament and circular windows in the one case, of arched window-heads and a band of dark-coloured stone in the other. In both there is a slight entasis, from a vertical base about

ten feet high at the ground storey—in the one to the top of this band only, in the other all the way up to the base of the pyramidal roof. Above this band, again in both cases, there are two storeys, then another horizontal band which is the height of one story; there follows what in most towers of the town hall or church type would be the belfry, composed of three storeys of offices (in the *Sun* tower these are under the colonnade), then another storey forming a frieze, over which the arched heads of the windows in the Minneapolis project, shown in dark stone, correspond in value with the shadow under the main cornice of the design for the *Sun*. In the former, however, the roof slope commences immediately above this level, but in the latter there remains a three or four storey attic stage crowned by a cornice and surmounted by a pyramidal roof with a small lantern topped by a bursting gilded sun.



FIG. 5.—THE "FLAT-IRON" BUILDING,
BROADWAY AND FIFTH AVENUE, NEW YORK.
D. H. BURNHAM AND CO., ARCHITECTS.



FIG. 3.—AMERICAN SURETY BUILDING.

In this design Mr. Price doubtless gave the building an entasis for the double reason of apparent strength—to counteract in some degree the optical illusion which results from a high vertical line—namely, that it leans outward towards the top—and obtaining room within his own boundary line for his projecting colonnade, which forms the principal feature of the “capital.” This colonnade—which would be in reality a mere screen—was provided for in two ways, first by setting back the wall line above the twentieth storey, and secondly by corbelling out the main wall faces through the eighteenth and nineteenth storeys, a scheme that would have been both very picturesque and very expensive. The third, seventeenth, twentieth, and twenty-fourth storeys were to be provided with small circular windows, a scheme that would have been impracticable, as offices with such windows cannot be easily let. The design not having been carried out, may be considered as an interesting study, a beginning which has led to many of the most satisfactory steps in the solution of this difficult problem, and served as a precedent upon which Mr. Price

based his fine design for the American Surety Company's Building at Broadway and Pine Street, which won the competition against a strong field—a competition which brought out many interesting ideas.

In this design Mr. Price eliminated the unpractical features of his first study, and lost some of its picturesqueness in consequence. The colonnade in the upper part was suppressed, and a row of pilasters extending through two storeys only was substituted; all the circular windows, with a single exception, gave place to practical square ones. In place of the square lantern stage and pyramidal roof there was only a screen wall pierced with circular



FIG. 4.—AMERICAN SURETY BUILDING,
BROADWAY, NEW YORK.
BRUCE PRICE, ARCHITECT.

openings, and capped with a cheneau rising above the main cornice. All of which tended to simplicity and added to the monumental character of the design; but the most important change was that in carrying down to the ground level the vertical lines of the masonry between the windows of the upper storeys in place of the triple-arch treatment which followed the design of St. Mark's to—in this respect—a degree that was unsatisfactory both in design and practice.

In the execution of this design some changes were made. One which has materially harmed the design has been the change from the screen wall above the cornice to a two-storeyed attic—made shortly before the completion of the building, and precluding any opportunity to the architect to properly study the change—the result of which is most unfortunate. There seems to have been a doubt in the mind of Mr. Price as to whether the upper storeys ought or ought not to be crowned



FIG. 6.—EMPIRE BUILDING, BROADWAY, NEW YORK. KIMBALL AND THOMPSON AND ALEXANDER MACINTOSH, ARCHITECTS.



FIG. 7.—HANOVER BANK BUILDING, NEW YORK. J. B. BAKER, ARCHITECT.

with the principal horizontal line—it was probably too late to suppress or reduce the main cornice as already designed, and a small cornice to the attic seems to have been felt by him to be inadequate. Accordingly the cheneau was increased in size, and the upper cornice brought into competition and discord with the one originally designed. The whole design must therefore be regarded as one which is not on the whole what the architect intended, and criticism of it should take this important fact into consideration.

This building (Figs. 3 and 4) may be said to have created the first of the two types of office-building design to which I have referred—that known as based upon the principle of the Roman column with base, shaft, and capital, there being three principal horizontal divisions. To this type belong the Flat Iron building by Burnham (Fig. 5), the Empire Building by Kimball & MacIntosh (Fig. 6), Broadway Chambers by Cass Gilbert, and the Hanover Bank Building by Baker & Ayers (Fig. 7); and, more picturesque, but less logical and less typical, the fine marble offices of the New York Life Insurance Company in Broadway by McKim, Meade & White, with details which for refinement and richness can be equalled only by the finest palaces of Europe. To this last I shall refer in the next article.

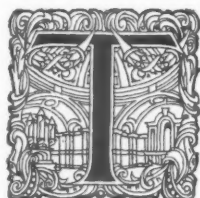
FRANCIS S. SWALES.

(To be continued.)

New Public Offices, Westminster.

Designed by the late John Brydon, F.R.I.B.A.

Completed by Sir Henry Tanner, I.S.O., F.R.I.B.A.



THE site of the above building was acquired under the authority of several Acts of Parliament. It occupies an important position at the corner of Parliament Square and Parliament Street, and the area at present covered is about three acres. The buildings when eventually completed will extend the full length of Great George Street to St. James's Park, and will then occupy a further area of two acres. The new block is connected to the Home Office block by a stone bridge with three arches. The foundations were commenced in 1900, this part of the work being carried out by Mowlem & Co.; but before the superstructure was begun Mr. Brydon died, and its subsequent erection by Spencer, Santo & Co., Ltd., has been under the direction of Sir Henry Tanner, Principal Architect to the Commissioners of Works.

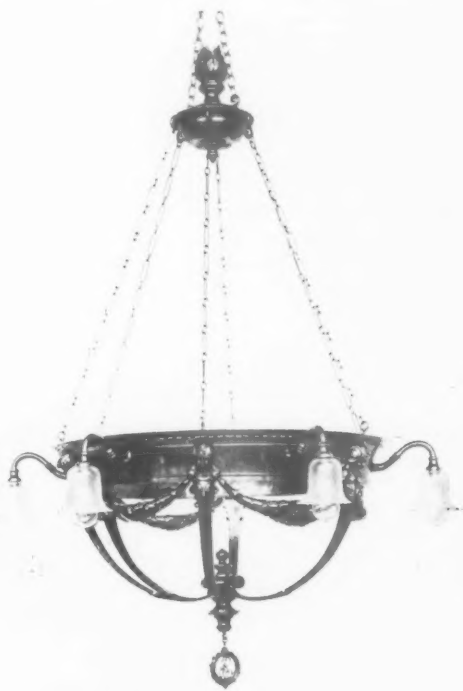
The style is English Renaissance, an important feature being the circular court, 160 ft. in diameter, approached through archways from Charles Street, and to be later approached in a similar way from Great George Street. The latter part of the court is at present incomplete, pending the acquisition and demolition of the Institution of Civil Engineers and other buildings existent on the Great George Street frontage. The exterior is faced with Portland stone, supplied by the Bath Stone Firms, Ltd., and worked by the general contractors, Spencer, Santo & Co., Ltd., at their mason's yard in Page Street, Westminster. The sculpture in the pediment is the work of Bertram Mackennal, and is designed to represent in some manner the use to which the building is assigned. In the centre the seated figure represents Government, the flanking and crouching figures are Law and Order. On the left the groups symbolise Trade, the spirit of Shipbuilding, with artisans and labourers at the end. On the right of the central figure the groups symbolise Education and Art.

The principal entrance is on the Parliament Street front, and the sculpture here and all round the lower part of the building is by W. S. Frith. Mr. Frith is also responsible for the sculpture of the spandrels to the arches of the bridge connecting the new block of buildings with the Home Office block. The figures on the left-hand side are symbolical of the work of the Local Government Board; those over the centre arch represent

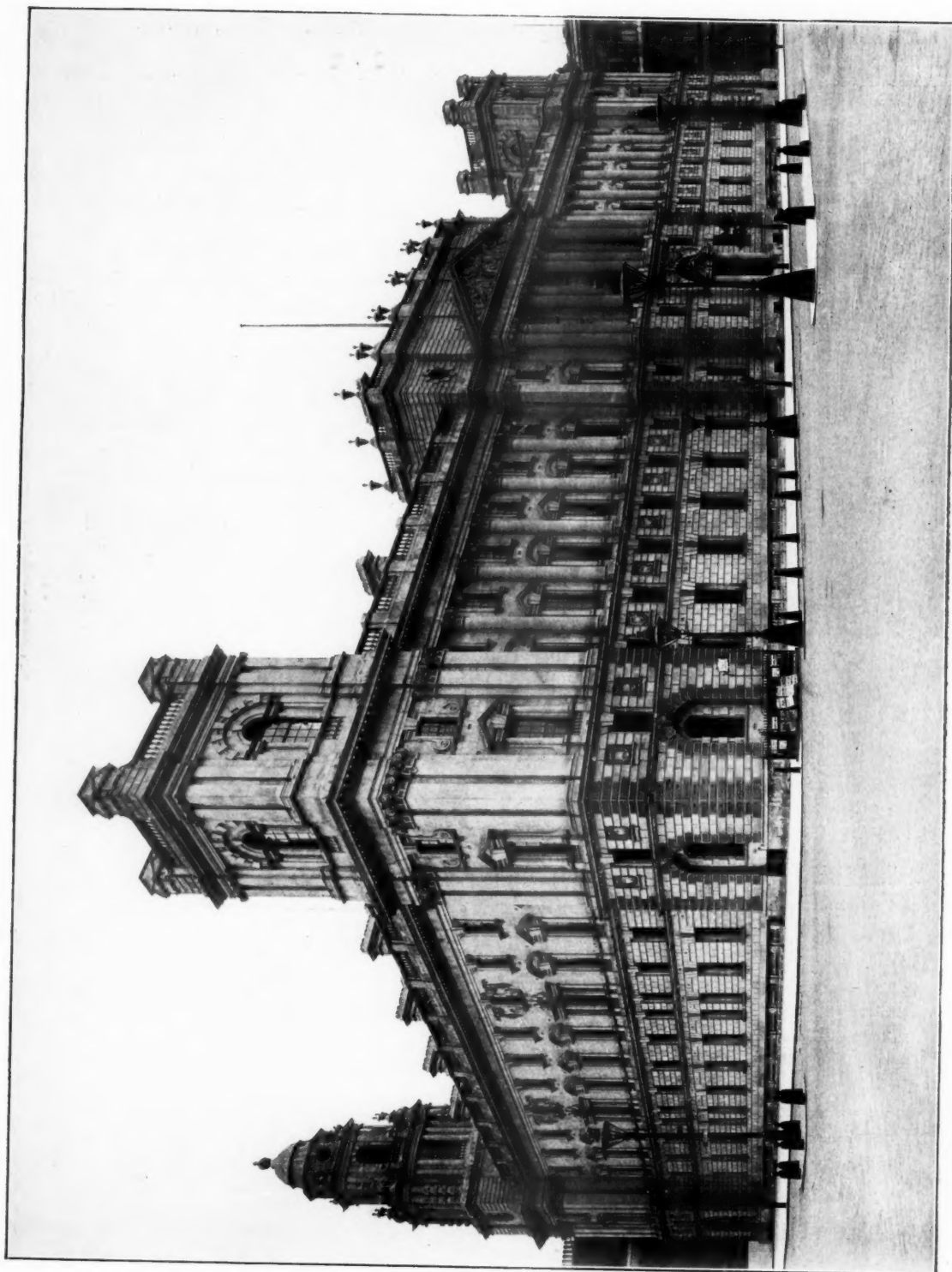
Elementary and Technical Education (the Board of Education being the other Government department housed in the new structure), while the figures over the right-hand arch are typical of Justice and Mining and Factory Inspection, duties of the Home Office, with which the bridge connects.

The top sculpture on the bridge, from the chisel of Paul R. Montford, is made up of two projecting groups and a centre panel. The left-hand group is an allegorical figure of Local Government, wearing a civic crown, and supporting the old and worn-out worker, by which Mr. Montford suggests old-age pensions, &c. The group on the right side is an allegorical figure of the Home Department looking after the welfare of the young worker—encouraging and helping labour—as by the Factory Acts. The centre panel represents Commerce and Industries, with figures of foreign traders, merchants, a clerk, a female figure at the back suggestive of domestic duty, another, beside the figure of Labour, representing textile industries, and the seated figure of a boy is symbolical of technical education.

The large composite capitals to columns and pilasters under main cornice on all three fronts,



SPECIAL FITTING IN BRONZE
BY THE BROMSGROVE GUILD.



VIEW FROM PARLIAMENT SQUARE.

Photo: Arch. Review Photo. Bureau.



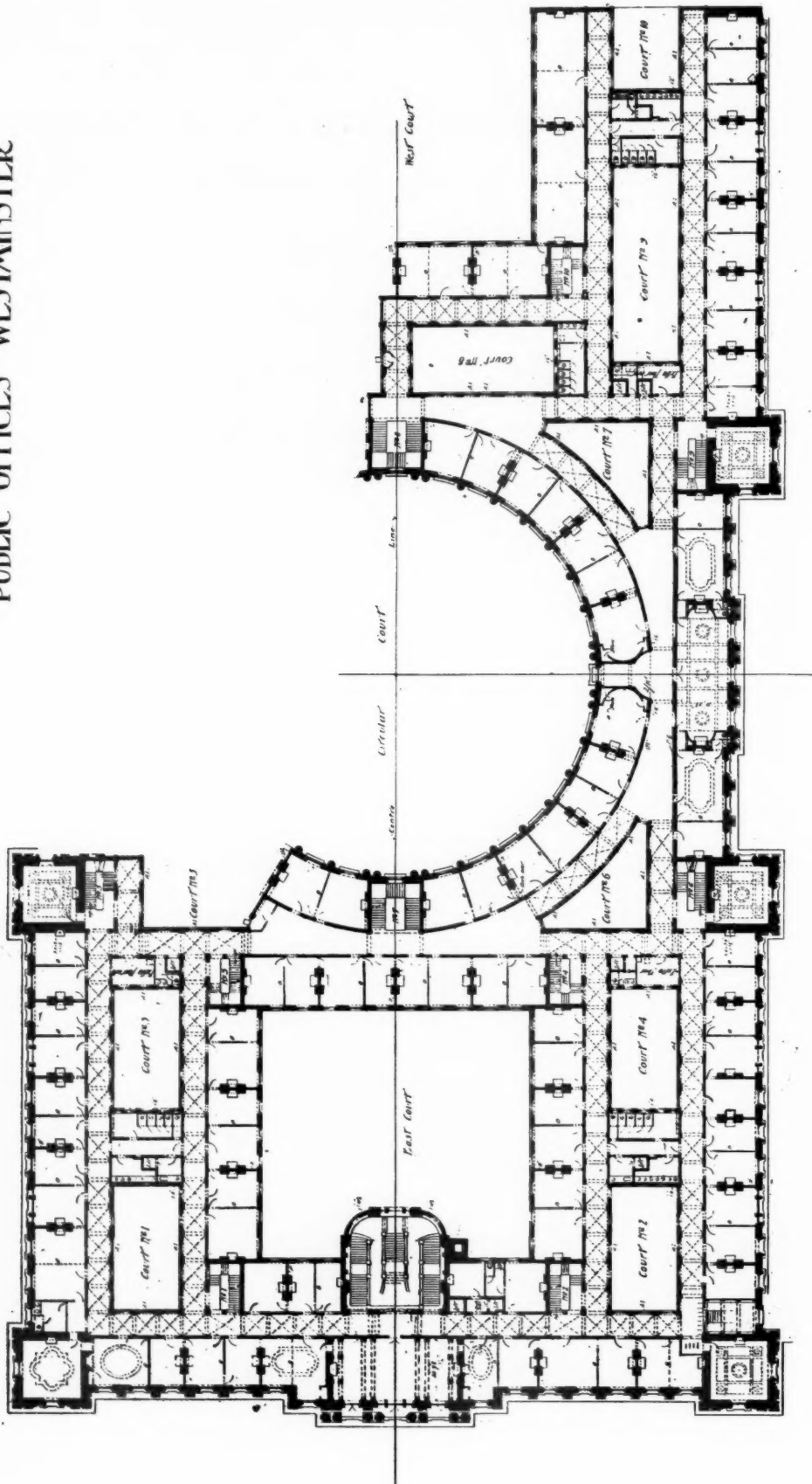
Photo: Arch. Review Photo. Bureau.

SPANDRELS ON BRIDGE BETWEEN NEW OFFICES AND THE HOME OFFICE.

W. S. FRITH, SCULPTOR.

The sculpture on the bridge has reference to the work of the Local Government Board and the Board of Education, the departments housed in the new building. The two figures here shown are symbolical of Local Government.

PUBLIC OFFICES WESTMINSTER



Principal Floor Plan.

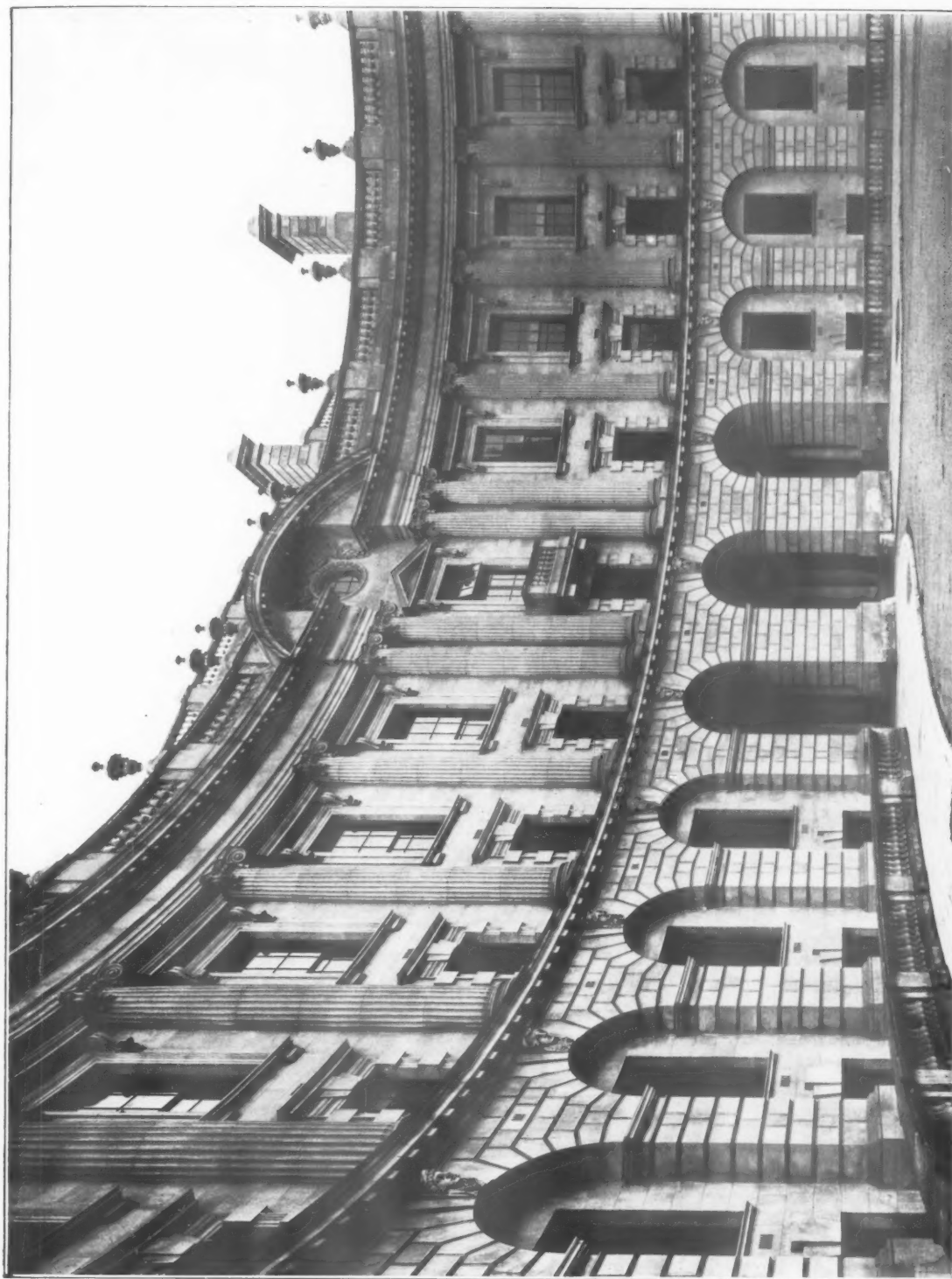


Photo: Arch. Review Photo, Bureau.

THE CIRCULAR COURT, LOOKING TOWARDS THE CHARLES STREET ENTRANCE.

the Ionic capitals to the columns in the circular court, the whole of the capitals to the towers, and the carving generally of the upper part of the building, were executed by John Daymond & Son.

The entrance archways in Charles Street are closed by three massive wrought-iron gates with decorative coats of arms in bronze. These were designed and made by W. Bainbridge Reynolds.

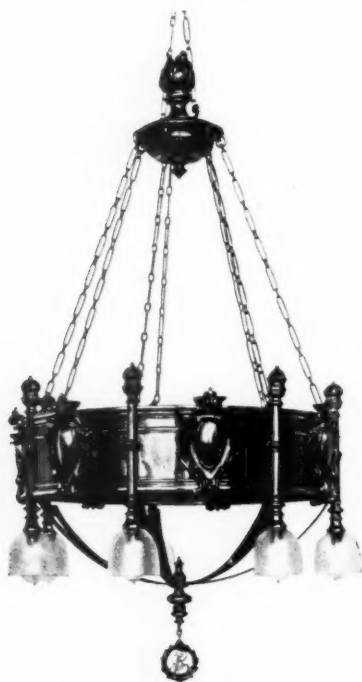
The interior contains about 500 rooms for the accommodation of about 1,500 officials; the number of the latter has increased considerably since the buildings were first planned. In general the aim of the planning has been to provide large, airy rooms for the use of two or three officials, rather than provide a large number of small private rooms. The Local Government Board Department occupies the Parliament Street and Great George Street fronts; the Education Department is situated on the Charles Street side.

The principal entrance opens into a spacious hall, the ceiling of which is upheld by monolith Mazzano columns; the marble floor here was executed by Farmer & Brindley, Ltd. The Mazzano marbles obtained from the quarries at Brescia, for which A. Guttridge & Co. are the London agents, have soft, warm colours. The stone is of a very compact and homogeneous nature, free from any bituminous substance, and takes a high polish. In conjunction with Irish green the paving to entrance hall is effective, and the two large chimneypieces, partly carved, show



SPECIAL FITTING IN BRONZE

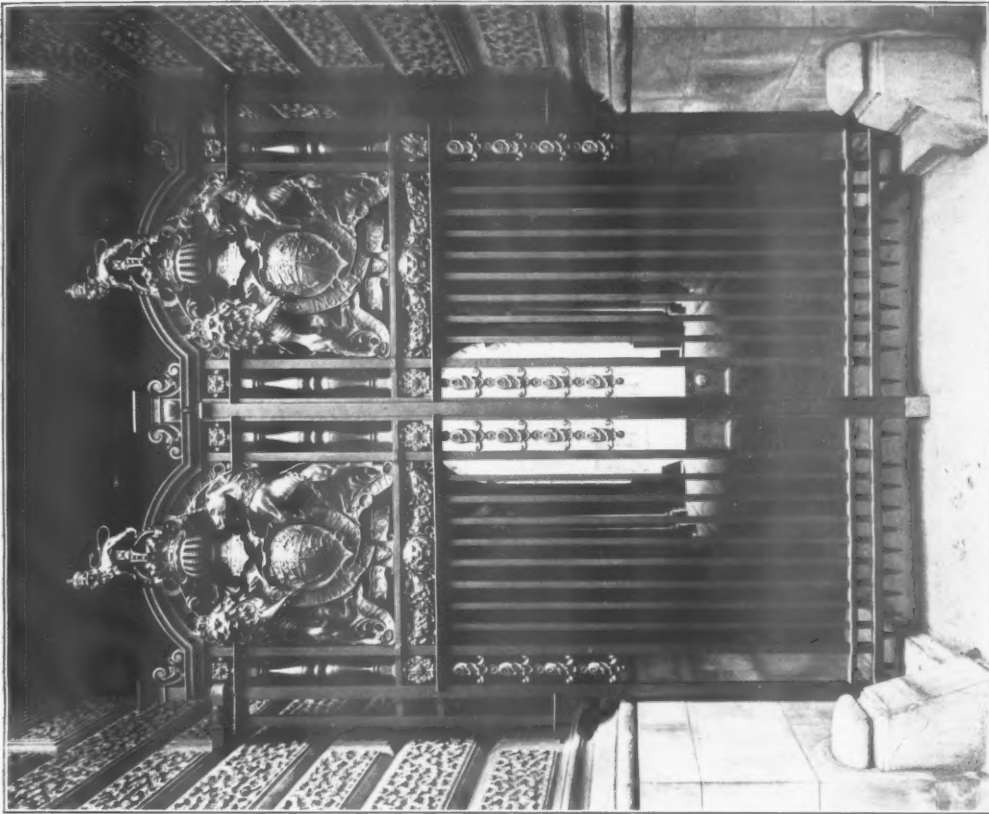
BY THE BROMSGROVE GUILD.



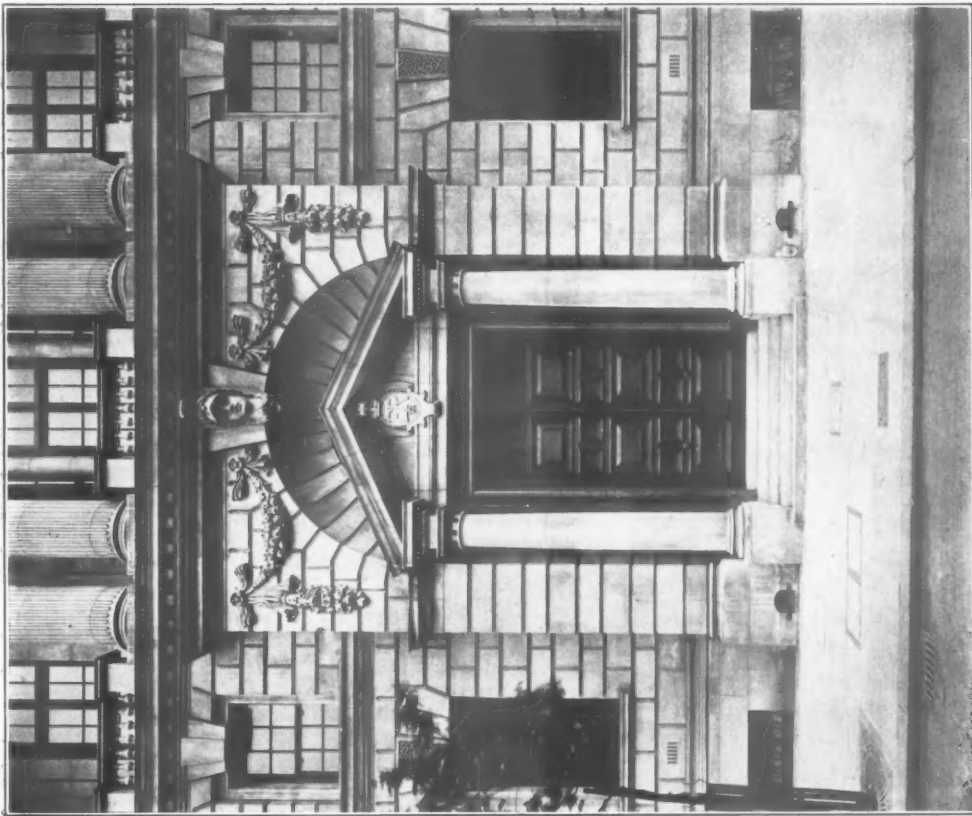
SPECIAL FITTING IN BRONZE

BY THE BROMSGROVE GUILD.

the Mazzano marble as well adapted for interior decoration. The light shade used for the monolith columns, wall linings, and balusters, is known in the trade as "Botticino." The plinth and capping to balustrade, with the carved caps to columns, are all in the darker shade known as "Mazzano." The entrance hall and staircases in Charles Street and Great George Street are also executed in polished Mazzano marble by John Daymond & Son. The principal entrance hall leads directly to the grand staircase, carved out entirely in Mazzano marble, giving access to the principal floor. Directly opposite to the staircase on the principal floor is the audience room, where the President of the Local Government Board receives deputations. This (with its pilasters of pavonazzo marble, by Farmer & Brindley, Ltd., and an enriched plaster ceiling) and the board room of the Education Department, are the most elaborately-decorated apartments in the building. The whole of the interior woodwork has been executed by the general contractors, Spencer, Santo & Co., Ltd., at their workshops in Earl Street, Westminster, including the panelling in the principal rooms, the doors, teak window frames, and the fine pair of teak doors at the entrance. The wood-carving in the Board Room was executed by Farmer & Brindley, Ltd., and other carved woodwork was carried out by H. H. Martyn & Co., Ltd., including that



PHOTOS: ARCH. REVIEW PHOTO, BURTON.
WROUGHT IRON AND BRONZE GATES, CHARLES STREET ENTRANCE.



PRINCIPAL ENTRANCE, PARLIAMENT STREET.

on the principal entrance doors. The Ministers' rooms and those of the principal permanent officials have been more plainly fitted with fine wainscot, and have enriched ceilings; but the other offices, and the interior generally, are of a plain character, as befits an office building, and the walls are for the most part painted in soft green shades, R. Gay & Co.'s paints being used throughout. Only three coats of paint were used, the material being on a zinc basis. The stoves, dogs, and fire-backs for the audience chamber, hall, Education Board room, and the large grille over the main stairs, were executed by W. Bainbridge Reynolds, Ltd. The present President of the Local Government Board having stipulated for plenty of book-shelf accommodation, two large book-cases have been erected in his room as part of the general scheme of decoration, and the same satisfactory arrangement has been carried out in several of the other rooms. The plaster enrichments for the ceilings were modelled by H. H. Martyn & Co., Ltd.

The special recommendation of leadless glazed tiles is that there is absolutely no danger to the workers in the manufacture. For this reason the Government have done so much to encourage their use, and in the new Government buildings at Westminster some thousands of yards of leadless glazed tiling, made by Carter & Co., Ltd., have been used. There is a difficulty in getting even and reliable colours by the use of glazes in which there is no lead, and an even shade of colour and certain colours are not easily obtained without lead. Still, as most architects of taste are only too anxious to get a little play in the colours of their tiles, and there is now a tendency to reject the evenness of tone that was formerly so much prized, it may be that in the course of experiment we shall be able to correct the variations and uncertainties that at present are a hindrance to the complete success of the leadless glaze. G. Woolliscroft & Son, Ltd., have also supplied tiling to the building.

The lighting is by electricity, and Veritys, Ltd., have supplied a number of the fittings. The special lighting fixtures, for the most part of bronze, have all been designed and executed by the Bromsgrove Guild, and three examples of these are illustrated. The wiring for the electric light has been carried out by the Government's own staff. Most of the lock furniture was supplied by James Gibbons, and N. F. Ramsay & Co. supplied some special plates for the principal rooms. Henry Hope & Son, Ltd., supplied the bronze work to the outer doors, and some two thousand bronze finger-plates to the inner doors.

The whole of the engineering work has been executed under the direction of Mr. E. G. Rivers,

I.S.O., M.Inst.C.E., Chief Engineer to the Commissioners of Works.

Kitchen and refreshment rooms have been fitted up in the top floor of the building for the accommodation not only of the two departments housed therein, but also for the Home Office officials in the next block, and the gas-cooking machinery here has been supplied by the Carron Co.

The heating arrangements have been carried out on the Webster atmospheric system by the well-known firm of Strode & Co., who claim many advantages for their method. A positive circulation of steam vapour is maintained throughout the whole of the apparatus, all water of condensation being returned to the boiler-feed tank. The radiating surfaces are rendered thoroughly effective, there being no trouble with confined air or water accumulations, and the whole system works noiselessly, with a minimum amount of attention and maximum economy. Some idea of the magnitude of the work may be gained when it is stated that about 900 radiators have been installed with a heating surface of nearly 40,000 feet. The radiators, supplied by Strode & Co., are of a special type for warming and humidifying the air, which is in most cases brought in at the back of the radiators, and passes through same before entering the room. This ensures a good supply of fresh air at an even and pleasant temperature. The domestic hot-water service was executed by Richard Crittall & Co., of Wardour Street. The boiler installation for the heating arrangements consists of four Lancashire boilers, 28 ft. by 7 ft. 6 in., and a smaller Cornish boiler, 18 ft. by 5 ft., for use in summer.

R. Waygood & Co., Ltd., have supplied and fixed the twelve lifts in the building. Six of these are electric paper lifts, each to raise 56 lb. at the rate of 120 ft. per minute, through a distance of 82 ft. in the case of five of them and 69 ft. 6 in. in the case of the other. They are all controlled by a push-button device.

There are also four suspended hydraulic passenger lifts, each to raise 10 cwt. at the rate of 150 ft. a minute through a travel of 82 ft., and fitted with the firm's patent "Walker" rope grip. For goods service there are fitted two suspended hydraulic-type lifts, each to raise 700 lb. at 120 ft. a minute through the same distance as the others. They also are fitted with the patent "Walker" rope grip.

Power for the hydraulic lifts is supplied from the London Hydraulic Power Company's mains to four passenger lifts, two goods lifts, and two basement lifts.

The fire service is also worked by Ellington's patent automatic injector apparatus, which gives sufficient power to work six hydrants simul-



Photo: J. D. Daymond.

DETAIL OF COMPOSITE CAPITALS ON PARLIAMENT STREET FAÇADE.

taneously, full-volume jets of about 100 ft. high, of water from the Water Board mains and the Hydraulic Power Company's mains combined. An automatic ejector apparatus for keeping the basement clear of water is also worked from the latter mains.

We desire to acknowledge our indebtedness to Sir Henry Tanner and Mr. R. J. Allison, of H.M. Office of Works, and to Mr. F. Ruddle, Manager, Messrs. Spencer, Santo & Co., Ltd., for kind assistance and information in compiling this account of the building.

NEW PUBLIC OFFICES, WESTMINSTER.

Designed by the late JOHN BRYDON, F.R.I.B.A., Architect.
Completed by SIR HENRY TANNER, I.S.O., F.R.I.B.A., Architect.

E. G. RIVERS, I.S.O., M.Inst.C.E., Chief Engineer.

BERTRAM MACKENNA, PAUL R. MONTFORD, W. S. FRITH, Sculptors.

E. J. SEARCHFIELD, Clerk of the Works.

JOHN MOWLEM & Co., Contractors for the Foundations.

SPENCER, SANTO & Co., LTD., General Contractors for the Superstructure.

P. H. PATTEN, Contractors' Representative in Charge of the Works.

SOME OF THE SUB-CONTRACTORS.

BATH STONE FIRMS, LTD.—Portland Stone.

R. WAYGOOD & Co., LTD.—Lifts.

FARMER & BRINDLEY, LTD.; JOHN DAYMOND & SON; W.

GARSTIN & SONS.—Marble Work.

CARTER & Co., LTD.—Internal Tiling.

G. WOOLLISCROFT & SON, LTD.—Tiling.

H. H. MARTYN & Co., LTD.; FARMER & BRINDLEY, LTD.—

Wood Carving.

JOHN DAYMOND & SON; W. S. FRITH.—Stone Carving.

H. H. MARTYN & Co., LTD.—Enriched Plaster; Wood Carving.

W. BAINBRIDGE REYNOLDS, LTD.—Wrought Iron and Bronze

Gates; Special Dog Grates and Grille.

T. BROWN & Co., Birmingham.—Wrought Iron Work.

THE LONDON HYDRAULIC POWER Co.—Hydraulic Power and

Hydraulic Injector.

VERITYS, LTD.—Electric Fittings.

STRODE & Co., LTD.—Heating Installation.

R. CRITTALL & Co.—Domestic Hot-water Service.

SPENCER, SANTO & Co., LTD.—Joinery Work throughout,

Wood Chimney-pieces, Panelling, &c.

THE BROMSGROVE GUILD.—Special Electric Fittings.

THE CARRON FOUNDRY Co.—Gas-cooking Plant.

HENRY HOPE & SONS, LTD.—Finger-plates, &c.

R. GAY & Co.—Paints.

CALMON ASBESTOS & RUBBER WORKS, LTD.—Asbestos Slate.

JAMES GIBBONS.—Locks and Furniture.

DIESPEKER, LTD.—Mosaic and Terrazzo Flooring.

EASTON LIFT Co.—Ash and Coal Platform Lift.

BRITISH RADIATOR Co.—Radiators

MESSRS. ADAMSON.—Boilers.

H. WINDSOR & Co.—Boiler-setting.

R. WAYGOOD & Co.—Four Passenger Lifts, two Hydraulic

Goods Lifts, and several Service and Paper Lifts.

W. E. BOND.—Sanitary Plumbing Work.

J. F. EBNER, Cubitt Town.—Wood-block Flooring.

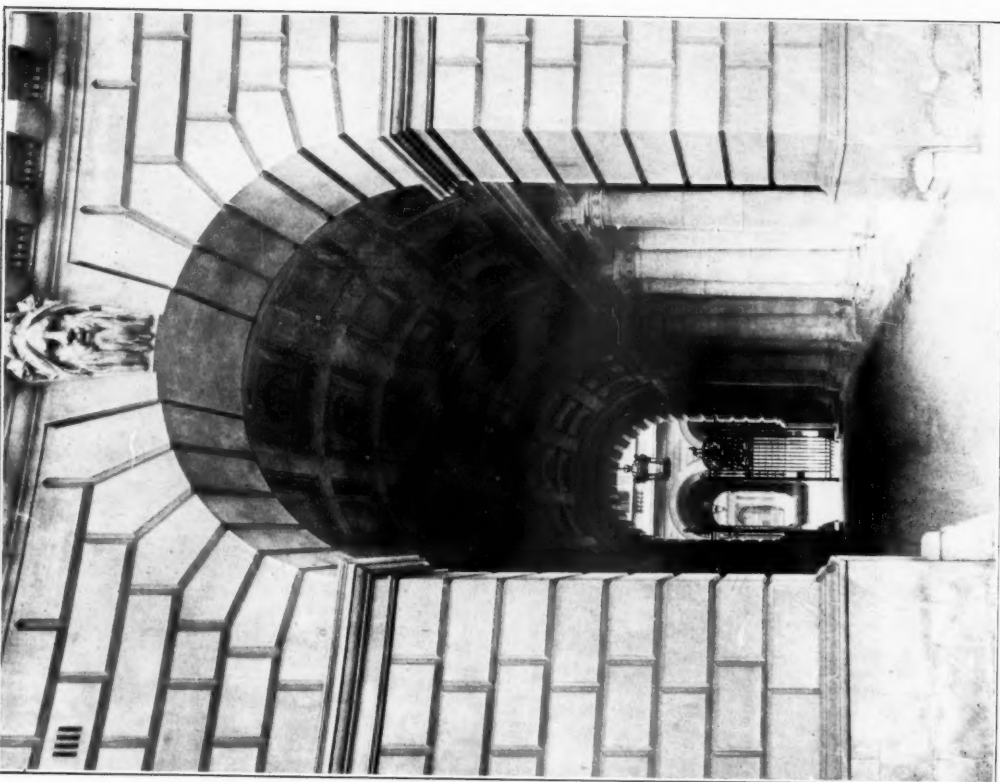
JONES & WILLIS, LTD.—Stair Balustrading.

W. B. CLARKE & Co. (CORKER & Co.); T. ELSLEY & Co.—

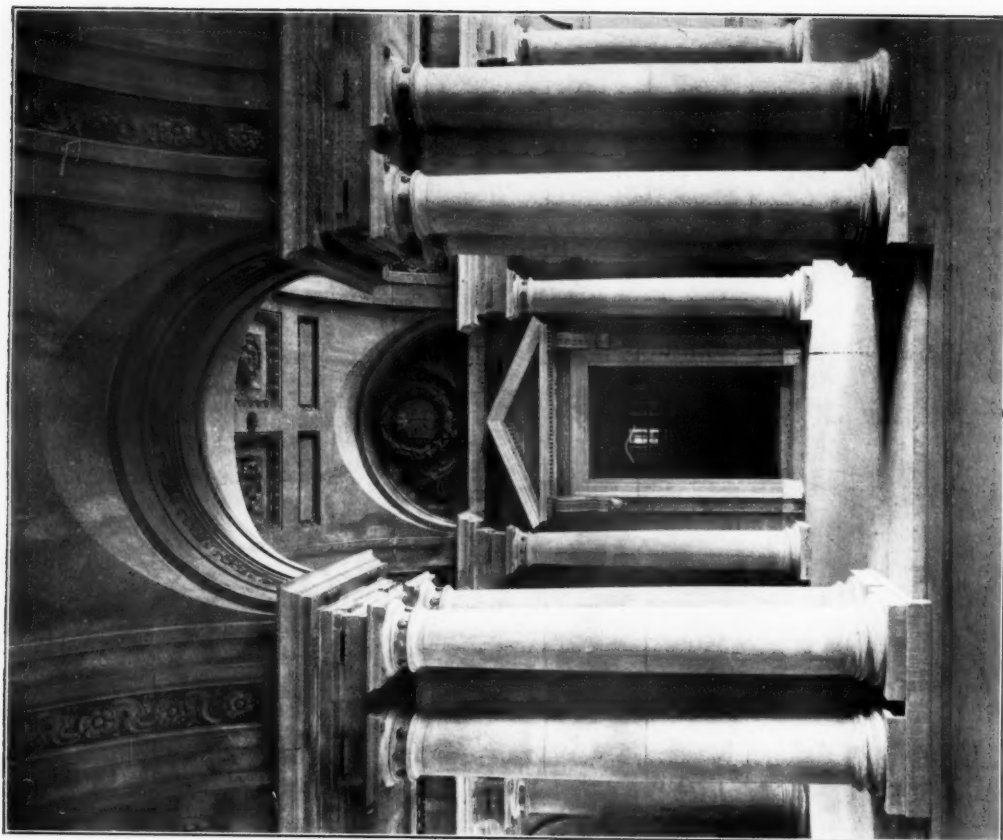
Stoves and Grates.

G. R. MCKENZIE & Co.—Chimney-pieces.

WENHAM & WATERS.—Steam Cooking Apparatus.



THE LOGGIA ENTRANCE, CHARLES STREET, FROM THE CIRCULAR COURT.



THE LOGGIA, CHARLES STREET, FROM THE CARRIAGEWAY.

Photos: Arch. Review Photo. Bureau.

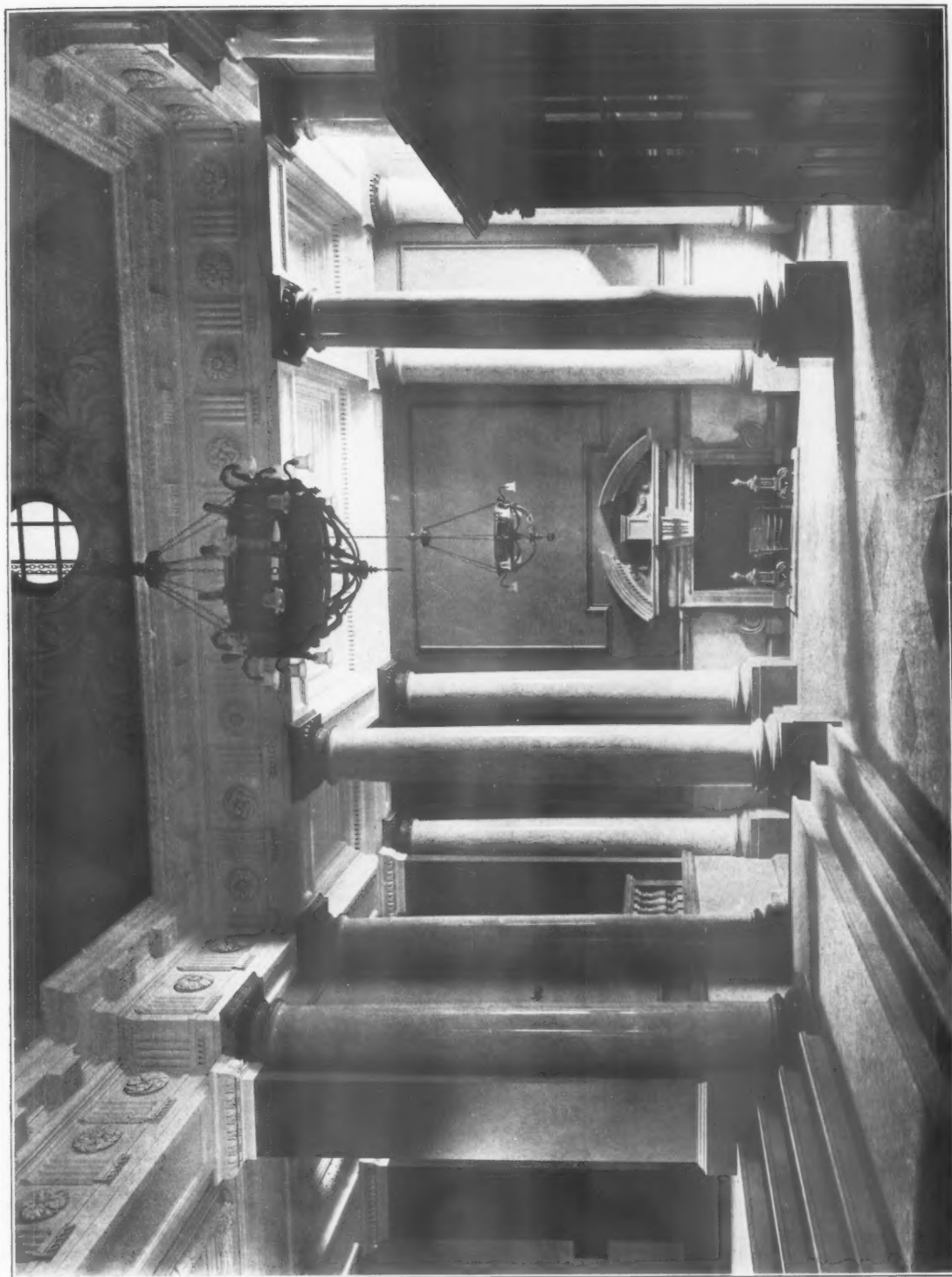


Photo : Arch. Review Photo. Bureau.

THE ENTRANCE HALL.



Photo: Arch. Review Photo. Bureau.

THE PRINCIPAL STAIRCASE FROM THE ENTRANCE HALL.

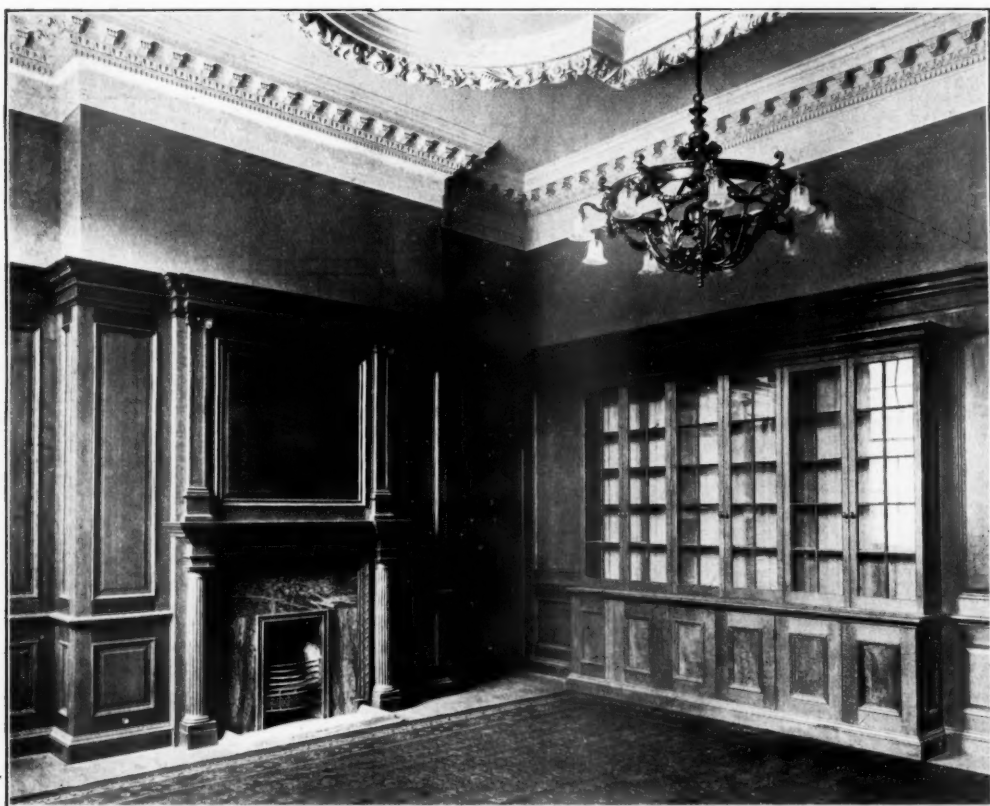


Photo: Arch. Review Photo Bureau.

THE PRINCIPAL STAIRCASE FROM MEZZANINE FLOOR LEVEL.

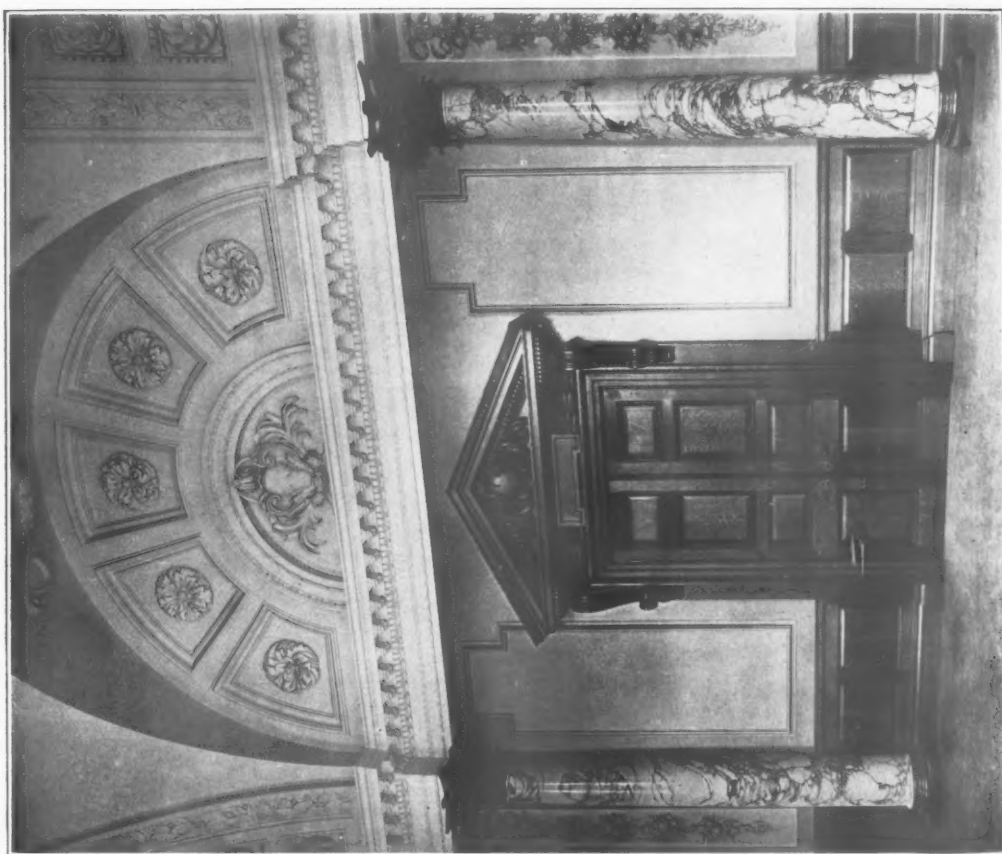


THE AUDIENCE ROOM, LOCAL GOVERNMENT BOARD.



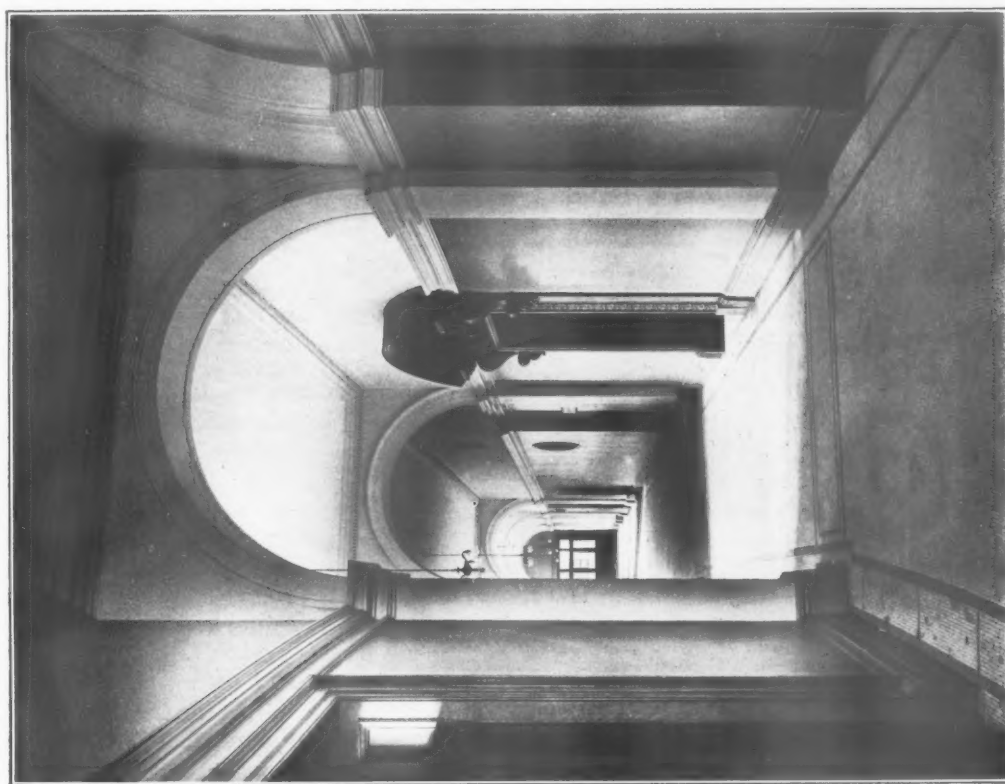
THE PRESIDENT'S ROOM, LOCAL GOVERNMENT BOARD

Photos: Arch. Review Photo. Bureau.



Photos: Arch. Review Photo. Bureau.

DOORWAY OF AUDIENCE ROOM, LOCAL GOVERNMENT BOARD.



CORRIDOR ON THE CHARLES STREET SIDE.



THE BOARD ROOM, BOARD OF EDUCATION.

Photo: Arch. Review Photo. Bureau.

Here and There.



PAPER of more than ordinary interest submitted to the International Congress was that by Dr. Erös (Budapest) on copyright protection for the architect. He reviewed the laws for architectural copyright of various countries, and some were new discoveries to the architects themselves of the countries mentioned. Belgium and Denmark are far in advance of other countries. In Belgium the architect has the sole right to reproduce his design, whether on paper or in building; in Denmark the building or any part of it may not be copied in the lifetime of the architect. England was the first country to legislate for copyright (1735), but there the design is pro-

tected on paper only. In Switzerland all designs on paper may be protected, but not the buildings themselves erected in public places. France added architecture to the protected list so late as 1902. Germany last year enacted a Copyright Act stating minutely what is protected in architecture. Japanese architects, so long as registered, have the sole right to reproduce their designs. No protection is given architects in Austria. America does not specifically mention architecture, but protects the designer in the sole right of any reproduction. Dr. Erös suggested that an international copyright would be very desirable in the interests of architecture. It would seem advisable for the American Institute to appoint a committee to further the copyright protection of the architect's designs.—*Inland Architect.*

Leominster Church.



HARDLY any church in England presents at first sight a more bewildering aspect than the great church of Leominster in Herefordshire; square in plan, with south porch but no chancel; composed of a narrow north aisle and three naves, all the latter practically of the same breadth, 28 ft., and all four of the same length, 125 ft. Nor is there any church round which has gathered a more misleading literature; the one exception being the papers of Professor Freeman. Yet the building tells its own story in unmistakable fashion.

A minster is said to have been founded here in 660 by Merewald, King of Mercia, on his conversion. Prince Kenelm, who died in 1060, is credited with having rebuilt or enlarged the eastern limb, as revealed by excavations in 1853, and as shown on the plan; while the transepts, central tower, and nave are credited to Earl Leofric, husband of Lady Godiva, who died in 1055, and of whom Camden says, "Leofric repaired the monastery at Leominster with such a bravery of gold and silver, that off one beam were scraped fifty marks of silver, and yet it was never missed." In the year 1125 this monastery was bestowed by Henry I. on

the great Benedictine abbey of Reading, which had been founded by him in 1121.

Of the present church doubtless the first part to be built would be the eastern limb. There was standing already an important Saxon church. The natural procedure would be to retain this for the time being, and to commence building to the east without disturbing it or its services. This is precisely what was done at Romsey. There the foundations of the east end of the Saxon monastery, which ended in an apse, may be seen beneath the floor of the crossing. Plainly at Romsey the whole Norman choir with its aisles and eastern chapel could be built, and doubtless was built, before a stone of the Saxon minster was pulled down. In a similar position at Leominster may be looked for the traces, if any, of the old Saxon church. The east limb was in plain Norman, or rather Anglo-Norman; for its plan with apse, semicircular ambulatory, and tangential chapels occurs seldom, if ever, in any of the Romanesque churches of Normandy. It is almost as rare in the Romanesque of Germany, Provence, Italy, and Spain. It is a plan which seems to have originated with the greater pilgrim churches, such as St. Martin of Tours and St. Sernin of Toulouse. It provides for the circulation of pilgrims all round the eastern limb without the



FIG. I.—GENERAL VIEW OF LEOMINSTER CHURCH FROM THE NORTH-WEST.

From "*Archæologia Cambrensis*," Second Series, Vol. IV., p. 183.

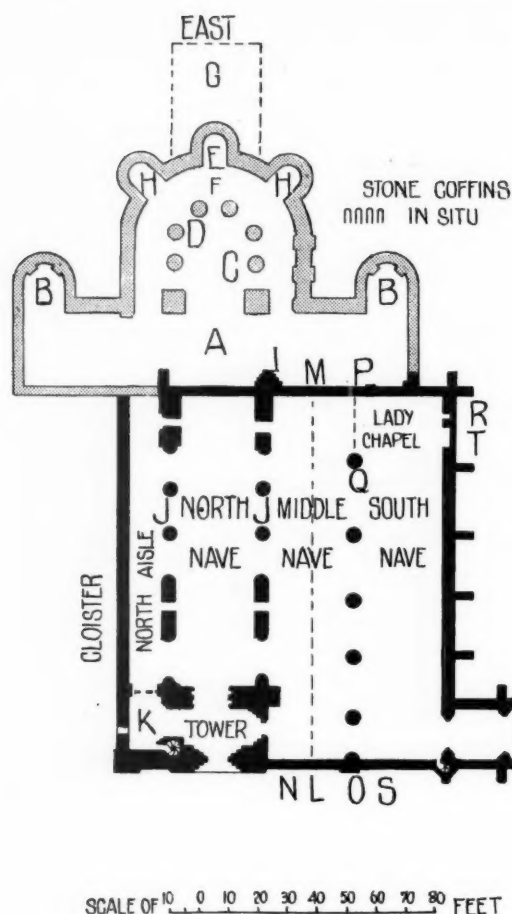


FIG. 2.—PLAN: LEOMINSTER CHURCH.

crowding and loss of life which had sometimes occurred; it is equally convenient for processional purposes; moreover it provides an eastern ring of chapels. It is altogether a superior plan to that of the three parallel eastern apses of such Norman churches as St. Stephen's, Caen, Durham, and Peterborough. Its origin may probably be sought in churches built at Tours and Le Mans between 990 and 1014. It reaches England in the Westminster Abbey of Edward the Confessor, begun 1050; in Gloucester, begun 1089; and Norwich, begun about 1096. It is especially common in the Romanesque of the West of England, occurring in Leominster, Gloucester, Pershore, Tewkesbury, Lichfield, St. Werburgh's, Chester, Worcester, as well as in the mother church of Reading Abbey. At Leominster the existence of transept A, with eastern apses B, B, of short aisled presbytery C, of semicircular apse D, and ambulatory F, and of three radiating chapels E, H, H, has been proved partly by excavations, partly by low walling still remaining, shown in Fig. 2. As at Norwich, the eastern apsidal chapel, E, was afterwards replaced by an oblong Lady Chapel, G, the length of which is now undetermin-

able. The revenue of the priory amounted in 1288 to the very large sum of £340 12s. 8d. (Romsey at that time had £183 17s. 6d.); and from the first the priory seems to have been well off, so that as the eastern limb is on quite a small scale, it would be possible to run it up quickly. Indeed we hear of a consecration of minor chapels in 1130; these would probably be the three radiating eastern chapels. It is probable, therefore, that all the eastern limb with its aisles and chapels, except perhaps the clerestory, which was sometimes left to be built later, was erected in the five years which elapsed between 1125, the year when the priory was granted to Reading Abbey, and the year 1130, when the minor chapels were consecrated. Of the transept there remains part of the southern arm, and the south-west pier, I, of the crossing. The nave is one of the most remarkable left to us. Its ground-storey and its clerestory each contain seven bays, the westernmost being occupied by an engaged tower. But the triforium, strange to say, has nine bays; arranged, as at Wells, without any relation to the bays above or below. This peculiar arrangement proves that either there was no intention of erecting "high" vaults, or that any such intention was ultimately abandoned. Each arch of the triforium is subdivided; but the arches were always blind, for they do not go through the wall. And if they had been pierced, the triforium arcade would have been but a sham, as in Rochester nave; for there was no triforium chamber at the back, the aisles not being vaulted, except the bay marked K.

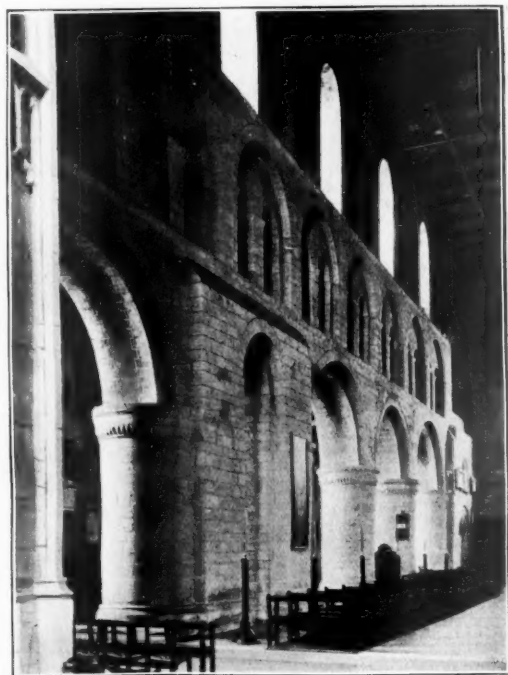


FIG. 3.—THE NORTH NAIVE, LOOKING NORTH-EAST.

The clerestory is also exceptional. The provision of a wall-passage in the clerestory was almost universal in the greater Norman churches, Blyth, Leominster, and Durham choir being exceptions; later on, perhaps owing to Cistercian example, it slowly went out of use. The pier-arcade is just as remarkable. Although no "high" vaults were built, it is of unparalleled massiveness, some of the arches being exceptionally narrow. One arch, however, on either side of the nave, marked J, J, was afterwards widened, and cylinders were substituted for enormous piers (Fig. 3).¹ And not content with narrowing the alternate arches, the builders thickened both faces of the walls round these arches, as they were wont to do when they wanted extra thickness of wall for a doorway of an exceptional number of orders (see Figs. 4 and 5). What was the object of this extraordinary procedure has so far remained a mystery. That the supports were thickened haphazard or from artistic reasons is out of the question. I would suggest that they were strengthened simply because the original intention was to vault the high nave. It is true that very few high naves were vaulted in Norman days; yet we have one proved example, that of Durham Cathedral, where the high nave was vaulted between 1128 and 1133,

¹ That is, the two compound piers on each side of the nave at J with half-cylindrical responds were cut away into two separate cylinders. All these four cylinders attest this by the jointing of the masonry and by the varying height of the courses on the eastern and western sides. In the next bay to the west the two compound piers remain unaltered.

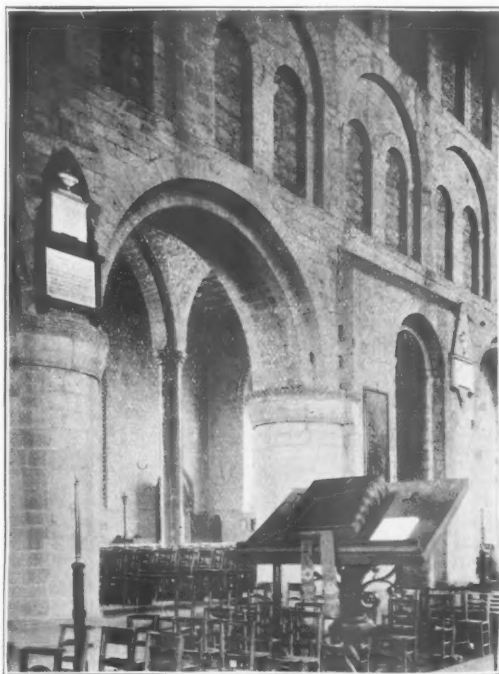


FIG. 4.—THE NORTH NAVE, LOOKING THROUGH TO THE MIDDLE AND SOUTH NAVES.

F 2



FIG. 5.—THE MIDDLE AND SOUTH NAVES, LOOKING TOWARDS THE NORTH NAVE.

and the eastern parts of the church probably some twenty years earlier. Moreover the Durham vaults are of a far more advanced and scientific character than that which would seem to have been contemplated at Leominster. The latter was extraordinarily archaic. What was intended was a vault composed of six alternating compartments, which, counting from the transept, would have been barrel vault, groined vault, barrel vault, groined vault, barrel vault, groined vault. Where the thickenings are now and where the thickenings formerly existed, the barrel vaults were to have been, and the remaining bays were to have had groined vaults. And it was because this archaic and heavy vault was intended that the triforium wall was designed solid, and that the usual passage was not constructed in the clerestory wall. When, however, the top of the ground storey was reached, all idea of vaulting was given up. Even the aisles were not vaulted, except one bay. Nevertheless the old design was adhered to, so far as the avoidance of open arcading in the triforium and of clerestory passage. The only difference was that a continuous arcading was spread over the front of the triforium wall; this could not have been done if the thickenings had been carried upward. Why was the intention to vault abandoned? Perhaps simply because funds fell short. But it may well have been that it was because the three barrel vaults, if built, would have blocked three clerestory windows on each side of the nave, which instead

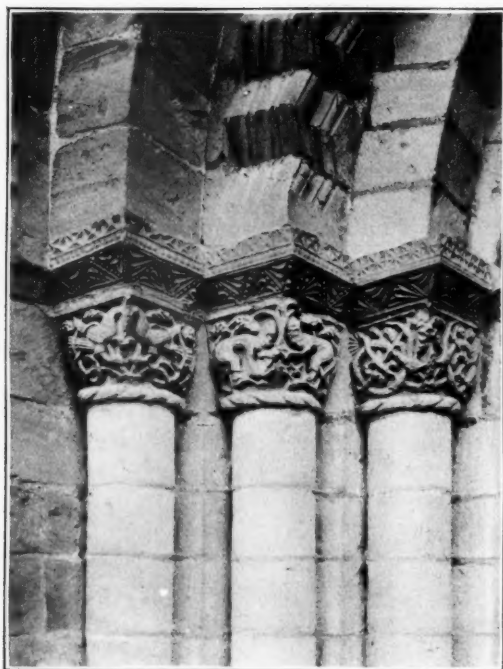


FIG. 6.—ROMANESQUE CAPITALS,
WESTERN DOORWAY.

of having twelve high windows would have had but six. And as the north aisle windows were curtailed by the cloister, the church would certainly have been insufferably gloomy. The vaulting system suggested above may seem to be, as it is, exceptional and archaic. Nevertheless analogies may be adduced. Mr. Charles Lynam, in the sixty-second volume of the *Archæological Journal*, has illustrated traces of vaults not very dissimilar in the Norman churches of Copford and Great Clacton, Essex, and of Chepstow Church. In the nave of Copford, which originally had no aisles, there survives not only the pilaster-like thickening but actually the curving spring of the lower course of the intermediate barrel vault. Whether the barrel vaults with their attendant groined vaults were never completed at Copford, or whether they were completed and afterwards demolished, cannot be affirmed. Again, in the choir of Hereford Cathedral the bays are separated by very broad pilasters, and if the groined vaults between them, which were apparently contemplated, were ever completed, the arches which the pilasters carried must have approached the character of barrel vaults. Sir Gilbert Scott, in his Lectures, has a fine drawing of the interior of Hereford choir as it would have appeared if so vaulted. In Leominster nave the pier-arches, which are of two orders, are square-edged, as was commonly the case in West of England Romanesque till quite late in the twelfth century; e.g. at Chester, St. Werburgh and St. John, Shrewsbury Abbey, Malvern,

and Gloucester choir. Like the Norman western tower of Ely, the western tower is engaged and stands centrally. Other western towers so disposed exist at Furness, Wimborne, Wymondham, Purton, Shrewsbury Abbey, and originally at Hereford, and probably at Bury St. Edmunds. The two upper stages of the tower were added later; the Norman etage barely overtops the roof-ridge of the nave. The western doorway is both interesting and curious. It was drawn, with details, by M. C. Henman, in 1870, in the Architectural Association Sketch Book. Its inner orders are carved, as well as the outer ones; an unusual proceeding, since they could never be well seen. Again, the outer orders are obtusely pointed; the inner orders are semicircular. The capitals of this doorway are among the finest Romanesque examples we possess, and are in admirable preservation (Figs. 6 and 7). From the high character both of the design and of the execution of these capitals, and from the pointing of the external arch, we can hardly assign to the work a date earlier than c. 1160. This would give a period of thirty years or more between the consecration of the minor chapels of the choir in 1130 and the completion of the transept, nave, and tower. In this nave is placed the post-Reformation communion table.

North of the nave still survives the narrow Norman north aisle. Its roof retains its original sharp pitch, as is shown by the band of chevron below it. Beneath the roof in the west wall is



FIG. 7.—ROMANESQUE CAPITALS,
WESTERN DOORWAY.



FIG. 8.—LEOMINSTER CHURCH FROM THE SOUTH-EAST.

an original circular Norman window, lighting a triforium chamber. The westernmost bay of this aisle has a groined, *i.e.* unribbed quadripartite vault, the only vault in the church; and a triforium chamber of one bay above. This bay is said to have been the chapel of St. Anthony. The eastern transverse arch of its vault was walled up, and the wall was frescoed. On its north wall is a fresco of the Wheel of Time. There are no indications of an intention to prolong the vault eastwards. In this aisle is the old ducking-stool in good working order. It was last used in England at Leominster. Jenny Pipes was ducked in 1809; and in 1817 Sarah Leeke was wheeled round the town on the ducking stool, but was not ducked, the river unfortunately being too low at the time.

A similar Norman aisle originally existed on the south of the nave. The proof of this is that there is a break in the masonry at L, shown in Fig. 1, and if a line be drawn eastwards from this point to M, it will enclose an aisle of the same breadth as the existing north aisle. Moreover inside, at N, is a Norman consecration cross, carefully protected by a segmental arch thrown over it when the big window above was built later. Outside the wall of the north aisle may be seen traces of a cloister. The townspeople would therefore worship in the south aisle. Their part of the church is said to have been dedicated to St. Paul, whereas the priory church was dedicated to St. Peter. At Romsey the cloister was on the south; the north aisle of Romsey therefore was parochial, and had its own dedication to St. Leonard instead of to St. Mary and St. Ethelfleda.

The next great building period finishes in 1239, when another consecration is recorded to have taken place. A most remarkable piece of work had been taken in hand. This was to extend the parochial aisle further to the south. New walls

were built from L to O and P; and a south porch; the Norman south wall, L to M, was pulled down, and an immense new nave was obtained, 28 ft. wide, 60 ft. high. The proof of this is that the thirteenth-century ground-course is replaced at O by the finely-moulded ground-course which runs round the present south nave and porch; it is shown in Fig. 8; and that there formerly existed a lofty wall from P to Q. (Was it pulled down after the fire of 1699?) Moreover, though the present porch is fourteenth-century work, both its inner and its outer doorways in their mouldings and their stalky capitals of conventional leafage are unmistakably the work of the first half of the thirteenth century. So also is the piscina, though now set at R in a fourteenth-century wall (Fig. 10). Such transplantation of doorways was common enough, *e.g.* one passes into the broad fifteenth-century aisle of Louth nave through a thirteenth-century south doorway. The present roof of this middle nave, put up by Sir Gilbert Scott, starts from the top of the south clerestory wall of the Norman nave. Probably it replaced a fifteenth century roof with wall posts, the corbels for which may be seen here and there (Fig. 5). This again replaced a thirteenth century roof which also was lofty, as shown by the great height of the buttress of that period (Fig. 1) still remaining in the west front. The result of this was that none of the windows of the southern clerestory of the Norman nave any longer looked out into the open air,

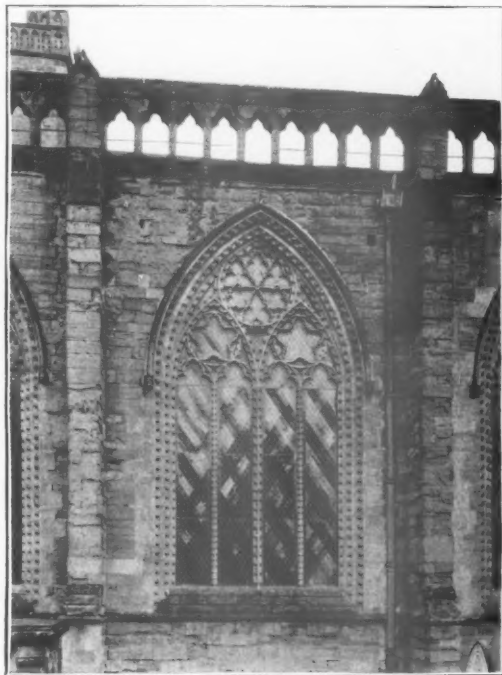


FIG. 9.—WINDOW IN SOUTH AISLE.

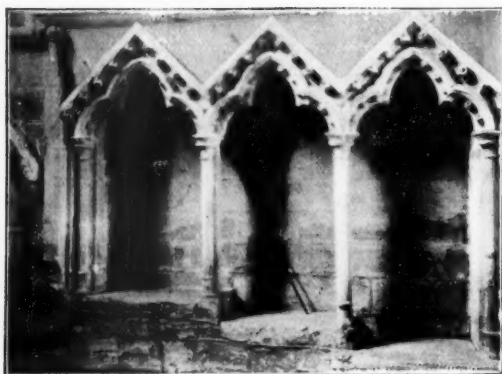


FIG. 10.—SEDILIA.

and it must have become intolerably gloomy. This, therefore, may be the reason why we find a triplet and a quintet of lancets substituted for Norman windows in the north aisle. As the cloister roof abutted the wall of this aisle, in order to get headway for the new northern window, it was constructed as a dormer. In later days other dormers of debased character were added further to the east in the same aisle. This row of tall dormers gives a most unusual and unchurchlike aspect to the aisle as seen from the north (Fig. 1). Parallels, however, exist at Malmesbury and Brecon. Moreover, possibly at this time also, on each side of the Norman nave the narrow arches at J were widened, as shown in Fig. 3. But they are still narrower and therefore lower than the rest of the semicircular arches. And to make a neat job of it the thickenings of the wall round them were hacked away, as may be seen in Fig. 4.

Now we come to the third building period. Even the big thirteenth-century nave proved too small for the townsfolk. So, starting at O, new walls were built round to P; and a new porch also was built, in which the doorways of the thirteenth-century porch were re-set. Of the south wall of the middle nave a portion, P to Q, was retained to screen off the east of the south nave as a Lady chapel. In the wall from O to Q was inserted a row of five tall arches. As will be seen from the plan, these are of different spans. The wall in which the arches were inserted had buttresses along it, and it would be easier to insert arches where the wall was unbuttressed; therefore each pier was placed just clear and to the west of each buttress (Fig. 2). This nave also is 28 ft. broad, but not so lofty as the middle nave. In its southern and west walls are magnificent windows, very big so as to light the middle nave also, and each enriched, it is said, with 820 ballflowers (Fig. 9). Similar windows may be seen in St. Catherine's Chapel, Ledbury, the south aisle of Gloucester nave, and

in the doorway and all the windows of Badgeworth Church, Gloucester. Though not confined to the West of England, the ballflower is used in much greater profusion there than elsewhere. It occurs as early as c. 1240 in Beverley Minster, and as late as c. 1380 in the porch of Beverley St. Mary. It is by no means true that it is confined to the reign of Edward II. (1307-1327). To this period belong the sedilia of the Lady Chapel (T) also studded with ballflowers (Fig. 10). The parapet on the west is plain, but on the south is composed of a pierced trefoiled arcade unusually tall, the buttresses being carried up to the top of the parapet to support it (Fig. 9). At the south-west angle is a staircase turret giving access to the roof. At O is the parochial bell-cote, purposely kept small that the townspeople might not be able to annoy the monks by ringing a big bell (Fig. 1). In the west window several of the eyes are unpierced. Perhaps this window was unfinished on the advent of the Black Death in 1349. The tracery of the great fourteenth-century window of Carlisle remained unfinished till recently. The font is a modern copy of the beautiful fourteenth-century font of St. Mary Magdalen Church, Oxford, the latter of which is illustrated (Fig. 11). The date of all this work may be fixed by comparison with the ballflower windows of St. Catherine's Chapel, Ledbury, and of the south aisle of the nave of Gloucester Cathedral. The former was built in honour of St. Catherine Audley, an anchoress, who lived there in the time of

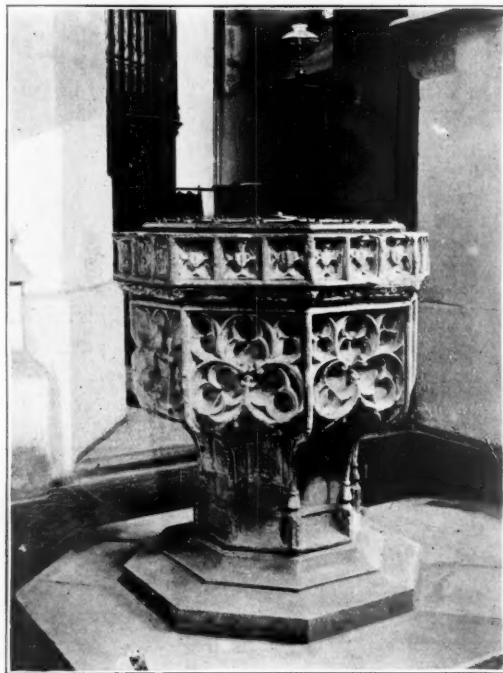


FIG. 11.—THE FONT.

Edward II. (1307-1327). The latter was built by Thokey, who was Abbot of Gloucester from 1318 to 1329. Putting the two together, we get an approximate date of *c.* 1325 for the southern nave of Leominster; and with this date the architectural evidence agrees very well.

The church was now structurally complete; but the middle nave was very badly lighted, having no windows to the north, south, or east. So instead of the thirteenth-century west window, which may have been a triplet or a quintet of lancets, there was inserted the present big window with rectilinear tracery, 45 ft. high, nearly reaching up to the gable, and with its mullions supported externally by picturesque detached buttresses, as in the east window of Gloucester, *c.* 1350, and the west window, 1421-1437 (Fig. 1). Two additional stages, much set back, were added to the tower, making it 104 ft. high to the top of the pinnacles. Additional arches were constructed, as under the western towers of Ely and Lincoln, to strengthen the tower arches of the ground storey. On the parapet of the tower the ball-flower occurs. Taking this into account, and bearing in mind that the west window may have been inspired by the *east* window of Gloucester, we may surmise that this work was done in the latter years of the fourteenth century or soon after.

Then came the Suppression of the Monasteries. A few towns, *e.g.* Romsey and Selby, bought in the whole church. Romsey got its church for £100. Many towns, *e.g.* Leominster, Wymondham, Binham, Malmesbury, Waltham, Howden, Bridlington, Fotheringhay, were satisfied to retain the parochial portions which belonged to them without payment. So at Leominster the Benedictine transept, presbytery, ambulatory, and eastern chapels were allowed to fall into ruin,

after and because the lead was stripped from the roofs, or they were pulled down.

The next catastrophe was a great fire in 1699, by which the roofs of the middle and the south nave were burnt, and the arcade between the two was broken down. A great restoration followed, which cost £16,500; and the piers were replaced by "a row of elegant Tuscan columns." Then came restorations at the hand of Sir Gilbert Scott, which in 1892 had cost £10,323. The present Gothic piers are from Sir Gilbert Scott's design (Fig. 5). Among the plate is a fourteenth-century chalice, and an ancient paten; also a *repoussé* "decent bason." There are ten bells; the ancient bells were re-cast in 1756. The registers commence in 1549, and are complete from 1604 to 1609. East of the south transept are four stone coffins *in situ*. In precisely the same position are the headstones of the graves of the abbots of the Cistercian monastery of Strata Florida. The claustral buildings were placed on the north side so as to utilise the little River Pinsley. A considerable block of the monastic buildings remains to the north-east, where the little river is covered over with the original barrel vaulting. In the Forbury, a short distance west of the church, is the chapel of St. Thomas of Canterbury, built in 1284, now a solicitor's office; part of a good open roof remains. A view of the west end of the church is given in the *Monasticon Anglicanum*, IV., 51. The plan of the church here given is based on that of Professor Freeman in the *Archaeologia Cambrensis*, second series, Vol. IV., 183; and with the view of the exterior from the north-west is reproduced with the permission of the council of that society.

FRANCIS BOND.



PEDIMENT: NATIONAL LIBRARY, MADRID.

Sir Gilbert Scott, R.A.—I.



IN the annals of nineteenth-century architecture the name of Sir Gilbert Scott occupies a foremost place, a place which was won by his remarkable talents, his sterling character, and his unflagging tenacity of purpose. Among the men of the Gothic Revival his figure is perhaps the most prominent of all, though no special accident of birth or fortune can be held responsible for his success. Habitually industrious, he has left us in his "Recollections" an interesting, though very broken, record of the chief interests and events of his life, which, when augmented from other sources, enables us to link together the leading facts of his career. The principal drawback to such a sketch as this is the immense extent of the subject, for it is common knowledge that Scott's practice was not only the largest but also the most fraught with historical and national importance that has fallen to the lot of any architect since the Great Fire.

I.—EARLY DAYS.

He was born at the Parsonage House at Gawcott, near Buckingham, on 13th July, 1811. Like his great forerunner Wren, he came of a clerical stock, his father and his grandfather both being clergymen, the latter the author of a once-famous commentary on the Bible. His father eked out a scanty stipend, as many a country parson was wont to do, by taking pupils, with whom, however, Scott had little intercourse, owing to the disparity of their ages. Of friends outside the family circle he had but few, a doctor's son at Chesham being one. His parents had not many acquaintances in the neighbourhood, and were shunned by the local clergy for their extreme evangelical zeal, a zeal which extended hospitality every Sunday to those parishioners who had come from afar to service. The event of the week as the boy grew older was the visit of his drawing-master, Mr. Jones, formerly a disciple of Sir Joshua Reynolds. From him Scott learned not only drawing as taught eighty years ago, but also the rudiments of sketching, which probably first aroused in him those talents which long afterwards developed so brilliantly. Indeed, when he was fifteen years of age his fondness for sketching became so decided that his father cast about him for some means whereby he might encourage so favourable a bent. Eventually Scott was sent to his uncle Samuel King, vicar of Latimers in

South Bucks, where he remained till he was articled in 1827. His studies were chiefly confined to mechanics, mathematics, and the rudiments of classic architecture, his text-books for the latter being the works of Chambers and of Stuart and Revett. A copy of "Rickman" was also in the house. His uncle and aunt were well-read and cultured people, and their influence upon him must have been marked. The large amount of spare time which he had was spent in rambling about fields and woods alone, thus acquiring a love for the country which he retained all through the dusty turmoil of his after-life. For the first sixteen years of his youth, then, he lived in the secluded stillness of two country rectories, hardly seeing or knowing anything of that which lay beyond.

When in 1827 his father determined that he should enter an architect's office there was some difficulty in finding a principal who should be a religious man but not exorbitant as to premium. The former qualification, perhaps, amuses us nowadays; but when we remember that "living-in" formed part of a pupil's joys long ago, the parental scruples are more easily understood. At last the



FIG. 1.—PORTRAIT OF SIR GILBERT SCOTT, R.A.
*After the Drawing by Sir George Richmond, R.A.,
engraved in "Recollections."*

name of Mr. Edmeston, of Bishopsgate Street, was brought before his uncle's notice by a colporteur of the Bible Society, and the articles were signed on Lady Day, 1827. In this rarefied atmosphere Scott remained for four years, living at Mr. Edmeston's house at Homerton and working at his office in the City. As has often happened, it is probable that the evening studies which Scott pursued in Mr. Edmeston's excellent library on his own account were of greater value to him than was his office work, which was not romantic—indeed, not even good work of its kind. He tells us, however, that Mr. Edmeston was capable of better things, and only the opportunity was lacking him. His recently-acquired habit of sketching old churches incited him to begin some measured drawings, which he finished at home, inking them in with the fine line then in vogue. Most of his subjects were taken from London buildings, for few facilities then existed to take him further afield, and Saturday afternoons were usually occupied in this way. It appears well-nigh incredible to us, in face of what we now know of his career, that he never expected to make of his Gothic studies anything more than a hobby, and certainly never anticipated using them in actual practice. Pugin's first book of measured drawings was published during this period, and was a source of stimulus to Scott, who from that day became an ardent admirer of the man and his buildings. Towards the end of his articles a diversion was afforded by the advent of another pupil, Moffatt by name, to whom he gave much help with his work, and who was to play no unimportant part in the story of Scott's career. His "Recollections" give us an interesting picture of his life at this date, when he used to meet his brother John, a medical student, to dine at midday at an eating-house in Bucklersbury. He attended Maddox's drawing-school, which was then the resort of many men who afterwards became famous.

Leaving Mr. Edmeston in 1831, he spent his time for some months in sketching, partly near home and partly on a visit to relatives at Hull. During the holiday he saw much of his cousin Caroline Oldrid, who when at school at Chesham had frequently spent Christmas at Gawcott, and whom he married seven years later. His period of travel ended, restricted as it was by the slenderness of his purse and by the great expense involved, he was admirably advised in spending some months with the well-known firm of builders, Peto and Grissell. He was stationed by them at Hungerford Market, where he saw iron girders and concrete in use, and other "modern improvements" in construction. The value of the experience thus gained is evident in Scott's subsequent career, and many a present-day architect regrets

that the crowded curriculum through which he passes in the first five or ten years of his professional training does not allow him to take advantage of this unrivalled method of learning practical construction, which no doubt helped to make Scott the most daring doctor of dangerous structures that our country has ever seen. He was then living in lodgings with his brother John in Warwick Court, Holborn, and still spent much of his evening leisure in designing churches, &c.

At twenty-one he began to earn his own living as assistant to Henry Roberts (a disciple of Smirke), who had just won a competition for the Fishmongers' Hall. As Scott was alone in the office for the most part, it fell to his lot to prepare for this building all the working drawings and afterwards to measure up the extras. Here, then, he stayed for two years; a "dull blank period" he calls it, though he seems to have been as busy as usual, once going in for a competition on his own account for Birmingham Grammar School, and on another occasion having a "picture" hung in the Academy. (He does not tell us whether it was an architectural subject or not.) He also attended lectures at the Royal Academy by Sir John Soane. His father having been presented to a new living in Northamptonshire, Scott was asked to furnish a design for the new parsonage, which he did, but foolishly copied one of Mr. Roberts's which had no merit whatever. The same criticism seems to apply to another little commission to build a house for his friend Henry Rumsey, a Chesham doctor's son, who had succeeded to his father's practice in that village. Leaving Mr. Roberts in 1834, he took another sketching tour, this time for three months with his friend Edwin Nash, before commencing practice on his own account.

On his return he received a letter from a friend, Kempthorne, who, though possessed of no talents of his own, had by means of family influence received a commission to build a large workhouse. Having borrowed a design from another man, he sent for Scott, recognising already his ability, and offered to keep him employed if he would come and take adjoining offices in Carlton Chambers, Regent Street. The death of Scott's father at this juncture caused him to close immediately with Kempthorne's offer, as he was now thrown upon his own resources. Realising the gravity of his position, he also sent round a sort of manifesto to all his own and his father's friends who were of any importance, informing them of the step which he had taken. It so happened that at this time a great number of union workhouses were being built, owing to considerable alterations in the Poor Laws, and Scott set his hopes on being able to obtain commissions for some of these. In

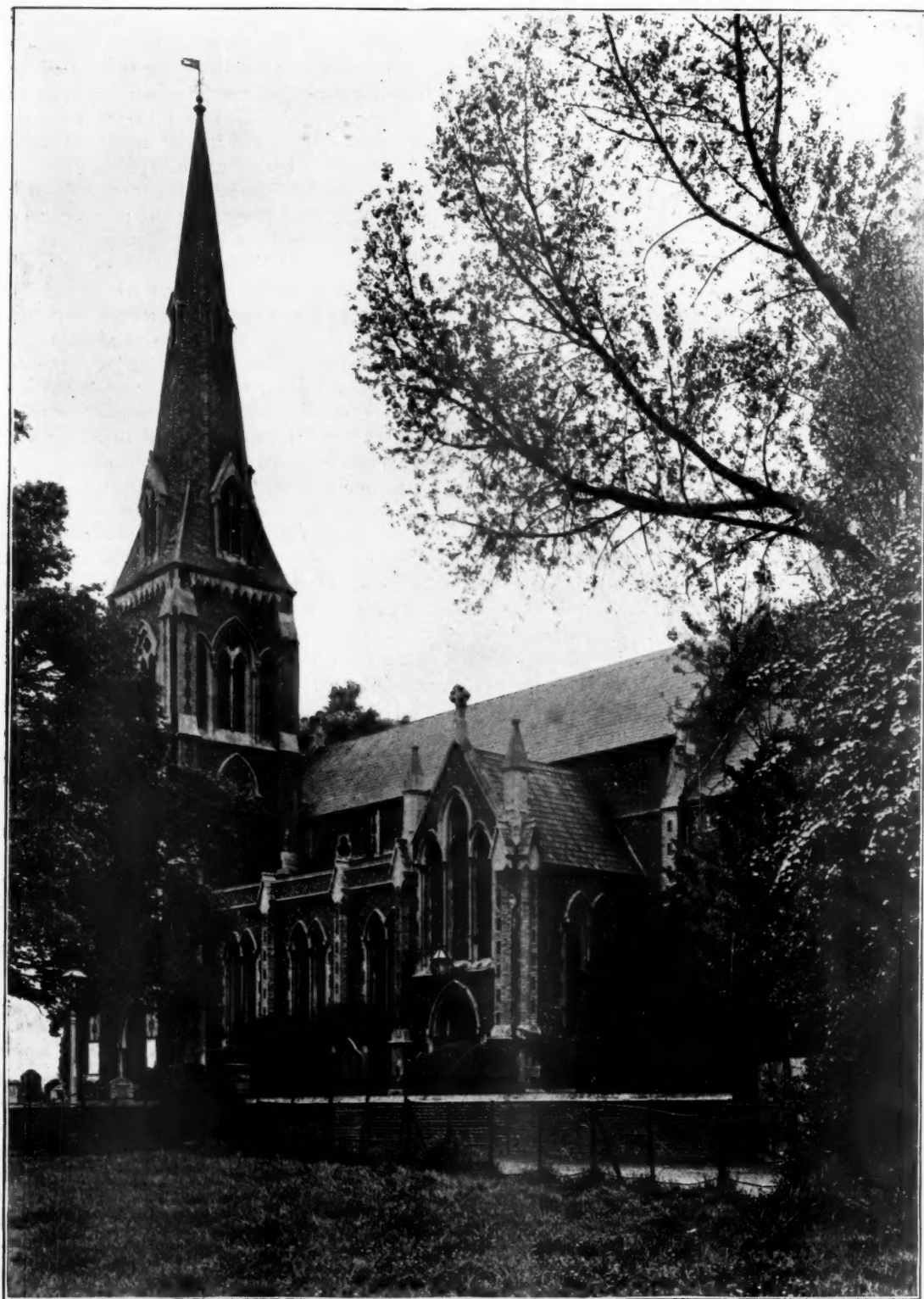
*Photo: F. M. Holborn.*

FIG. 2.—HANWELL CHURCH FROM THE SOUTH-EAST.



Photo: F. M. Helton.

FIG. 3.—HANWELL CHURCH: CHOIR LOOKING EAST.

this object he was successful, being appointed to build four by means of the influence of various friends, and he also received some other work of less importance. At this time he employed one clerk, and Moffatt, formerly his fellow-pupil at Mr. Edmeston's, came to help him with the early working drawings. Since his articles Moffatt had acted as clerk of works on Mr. Rumsey's house at Chesham, but had not done any work on his own account. Imagine, then, Scott's surprise on hearing from his assistant that the latter had also been entrusted with the building of a large union (near Amesbury in Wiltshire), and that the work had come through a county magistrate who had taken a fancy to Moffatt. This somewhat anomalous state of things resulted in Scott agreeing to work in a quasi-partnership with him at his request, and from this date commenced a period of activity which can hardly ever have been equalled in the annals of any firm. Of his engagement to his cousin, Carrie Oldrid, which took place about this time, he says that it "afforded a softening and beneficial relief to the too hard unsentimental pursuits which at this time overwhelmed me, and to which I must now return."

In the graphic paragraphs which follow he describes their manner of working. Viewing their profession "merely as a means of getting a living," Scott and his partner settled down to a series of Poor Law buildings in all parts of the kingdom, the assistance of railways then being denied to them. With feverish activity they rushed from London to the country to attend guardians' meetings or to superintend their buildings, sleeping on coaches, or even sometimes going three or four days without any rest at all. Moffatt was indefatigable at this part of their work, and of him Scott says:—

"I have known him travel four nights running and to work hard throughout the intervening days, a habit facilitated by his power of sleeping whenever he chose. He used to say that he snored so loud on the box of the mail as to keep the inside passengers awake. . . . He was the best arranger of a plan, the hardest worker, and the best hand at advocating the merits of what he had to propose I ever met with, and I think he thoroughly deserved his success.

"The life we led was certainly as arduous and exciting as anything one can fancy in work which in its own nature was so dull as our business in the abstract was, but one's mind seemed to shape itself to its day, and I believe I really enjoyed the labour and turmoil in which I spent my time."

His wedding took place in June 1838, and he commenced married life in lodgings, moving at Christmas to No. 20, Spring Gardens. In this

year he won his first competition for a church (at Lincoln), and he says of the design: "No idea of ecclesiastical arrangement or ritual propriety had then crossed my mind." However, he soon copied it, with all its weaknesses and defects, in six other churches: at Birmingham, Shaftesbury, Hanwell, Turnham, Bridlington Quay, and Norbiton. All were meagrely constructed, badly fitted, built with galleries, and decorated with internal mouldings of plaster—these malpractices being due chiefly to the prevailing craze for the maximum number of seats at the minimum cost. He says he "had not then awakened to the viciousness of shams. These days of abject degradation only lasted for about two years, but, alas! what a mass of horrors was perpetrated during that short interval."

Taking Hanwell Church as typical, it cannot be said that it compares favourably with Scott's work at Camberwell of practically the same date, though it is obvious to the most casual observer that reasons of expense must have been largely to blame. Three sides are built of flint-rubble walling with quoins of yellow brickwork to imitate stone, and the fourth side, which Scott evidently did not expect would be of importance, is entirely of yellow bricks. As the locality is rapidly growing, and as the site is prominent, one fears that this elevation cannot remain always sheltered by trees. For the rest, his lament which is quoted above is an accurate description.

In 1840 a limited competition was opened for the Martyrs' Memorial at Oxford. Thanks to the influence of friends of his own and of his father on the committee, Scott was invited to compete; and thanks to a painstaking study of every historical cross he could find, including several of the Eleanor crosses he had measured years before, he was able to send in a design which was placed first, and of which he himself says: "I fancy the cross itself was better than anyone but Pugin would then have produced." Correct though this statement probably is, there is little boldness or originality to prevent this being a very ordinary monument, in spite of its exceptional interest and prominent situation. Would that mere mediocrity characterised some others of his Oxford buildings! It is interesting to note that a dispute arose on the committee as to the best stone to employ, and that with characteristic thoroughness Scott and Moffatt went down into the magnesian limestone district of Yorkshire to select the particular variety they required.

In the same year was burned down the large church of St. Giles at Camberwell, and a public competition was opened. Scott and Moffatt sent in "a very ambitious design, groined throughout with terra-cotta"; and the assessor, Mr. Blore, awarded them the first place. Tenders coming in



Photo: F. M. Holborn.

FIG. 4.—OXFORD CATHEDRAL: INTERIOR LOOKING EAST.

very much too high, a less costly design was prepared, but during the actual building operations stone was in many instances substituted for plaster, as Scott's abhorrence of shams became more of a fixed idea with him. Our illustration gives some idea of the excellence of this church, which, although situated in a squalid and crowded neighbourhood, has the advantage of a fine open site, so that the bold silhouette may be seen from all points. Few churches of 1840 will bear comparison with this one, though it was one of his earliest efforts.

In 1841 they won a competition for the Infant Orphan Asylum at Wanstead.¹ Their practice had already given them a good deal of experience of this class of work, but since they began in 1835 a considerable revulsion in public ideas had taken place, so that this building is of stone, with an elaborate Elizabethan elevation, and cost £30,000. It was opened with much ceremony by Prince Albert and the King of the Belgians. Their workhouses of this date were also more pretentious, among them being unions at Dunmow, Billericay, Belper, Windsor, Amersham, and Macclesfield. Another building of purely utilitarian character was Reading Gaol, in which they were seriously at fault in estimating its probable cost.

About this time Scott commenced the series of restorations of old work which perhaps constitutes his most abiding title to fame, and certainly formed the most obvious target for abuse. At Chesterfield Church his work was no more important than a rearrangement of seating, but the unavoidable moving of a family pew at St. Mary's, Stafford, in 1841, was sufficient to rouse the wrath of the *Ecclesiologist*. Scott obtained the commission to carry out restoration in answer to an offer which he had himself made to survey and report upon the fabric, acting on a hint from a local friend. It fell to his lot for the first time to strengthen a tower, of which all four piers were badly crushed, and this he effected successfully. Criticism of his work here was finally silenced by an appeal to the Oxford and Cambridge Camden Societies. Shortly afterwards his beautiful drawings for the rebuilding of the ruined chantry on Wakefield Bridge won for him in competition this work. But he was unfortunate in his choice of Caen stone, with the result that the elaborate carving of his new front is now decayed far worse than its predecessor, transplanted to a neighbouring park. This last action is, I am afraid, one in which Scott committed an error of judgment for which his acrimonious opponents have not forgiven him.

Towards the end of the summer of 1844 Scott

was nominated by a City friend to represent English architects in a competition for rebuilding St. Nicholas' Church, Hamburg, recently burned down in a great fire. As his experience of German, and indeed of all Continental architecture, was absolutely nil, he decided to set out on his first tour abroad. Foolishly perhaps he agreed to travel with a small party including his brother John (the doctor) and two young lawyers. As might have been expected, the result was that whereas the architect always wished to stop and explore the places of interest through which they passed, the three "laymen" found him a drag on their movements, and actually appointed one of their number to see that he did not cause them to miss their trains. Through Belgium they kept together, but when his companions finished "doing" Cologne in one day, Scott made a change in his programme, and after sketching at Cologne and Altenburg, he and his brother travelled on harmoniously to Hamburg, meeting on the way many celebrated men and seeing much to interest them. At Hamburg Scott collected the necessary local information, and then commenced his return journey. A stormy voyage made him so ill that he could only sketch out his design at home, and had only a month left to complete the drawings at his office. Emergency methods were adopted to finish within the time, Street and Coe outshining the rest of his staff at this work. His drawings were large, numerous, and elaborately finished, and were accompanied by a lengthy report, a voluminous treatise in fact on "the nature of Gothic." This last appears to have been a *sine quâ non* in those days. Curiously enough, Scott's seems to have been the only Gothic design submitted, and aroused great enthusiasm in Germany, the newspapers joining with avidity in the criticism. The precious parcel containing his drawings was delayed by ice in the Elbe, but fortunately its late arrival did not disqualify him. For a long time no decision was arrived at, and meanwhile the names of the designers gradually filtered out. Scott was advised by his agent at Hamburg that his chances of success appeared rosy, and that he had better come over in readiness for the result. This he did, and nearly lost the competition thereby, for he arrived too early, and the usual suggestions of covert dealing were made by interested and aggrieved parties. Success, however, was his, and he at once commenced to acquaint himself with German materials and methods, and also the language, his assistant Burlison having already become proficient in the latter. Building was begun in 1845, and he was again attacked in

¹ Illustrated in the *Builder*, 1843, p. 458.



FIG. 5.—ST. GILES', CAMBERWELL.
DRAWN BY THE AUTHOR.

the *Ecclesiologist* for presuming to build a church for Lutherans, whom that journal evidently regarded as heretics of a pestilential type. His very lengthy reply betrays a considerable knowledge of theology.² The church as illustrated³ does not strike one as being particularly Continental in character, if we except the long traceried windows of the apse, and almost recalls the proportions of Westminster Abbey. The plan consists of a nave of five bays with aisles, chancel with aisles terminating in polygonal apses and transepts.

After ten years' association Scott began to feel the presence of his partner more and more irksome to him, a fact which occasions little wonder when we consider the dissimilarity of their characters. Being possessed of intense delicacy, he felt some compunction about raising any suggestion of dissolution, and was content to let matters remain as they were. His wife, however, was aware of the state of affairs, and one day when Scott was away from home she drove down to the office and told Moffatt that her husband desired a separation. This drastic action resulted in a formal arrangement for dissolution at the end of the year, when a valuation was to be made. It is remarkable

that after ten years of practice more successful, as Scott says, than had ever fallen to the lot of a firm in its first decade, he had saved no money whatever owing to bad management of the business. This step marked a turning-point in his career, for the risk entailed in taking it was of little moment now that his reputation was so well established, and he actually intended to relegate competition work to a less absorbing position. During the "workhouse-days," as he calls them, there had been a large staff of assistants working in Moffatt's house at Kennington, who were allowed a certain amount of time in a long day's work for recreation in the adjoining garden. From this hive of industry came forth the large and elaborate drawings that were so often to be successful. Although the partnership was entered into hastily at a moment when Moffatt was indispensable, and although we know that his personality was far from being congenial to his partner, it is characteristic of Scott's generous disposition that in relating this event he finds much to be thankful for in their wonderful success and their good fortune in working together in harmony so many years.

MARTIN SHAW BRIGGS.

(To be continued.)

² "Recollections," pp. 135-147.

³ Illustrated in the *Builder*, 1858, p. 439.

Books.

THE MAUSOLEUM OF HALICARNASSUS.

Greek Buildings represented by Fragments in the British Museum. By W. R. Lethaby. II. *The Tomb of Mausolus.* 9½ in. by 6¼ in. pp. 32. Illustrations 27. 2s. nett. London: B. T. Batsford, 94, High Holborn, W.C.



ROFESSOR LETHABY'S monograph on the Mausoleum of Halicarnassus, in setting out the conclusions of earlier critics, and in describing the facts on which they based their theories, makes us feel very acutely "on how unsubstantial

a basis rest most of the calculations as to the proportions and refinements of Greek architecture." It appears from the accurate measurements taken and the drawings made of the museum fragments by the students of the Architectural School at the Royal College of Art, that the earlier people were considerably astray, and Professor Pite is to be congratulated on setting his students to such

useful work. Mr. Lethaby, after reviewing the many theories, sums up in favour of the large plan, with an intercolumniation of 9 ft. 9 in. centre to centre, and eight bays on the front, and ten on the side. With regard to the order, the museum restoration is rejected as decisively as was the case with the Artemision. Following the analogy of Priene as well as of Ephesus, it seems clear that there could have been no frieze.

The placing of the pyramid on a cella of considerable size Mr. Lethaby takes as sufficiently proved. He regards Adler's restoration as, on the whole, the most satisfactory. This scheme entirely demolishes the idea of a pyramid supported only on columns, which indeed has little support save from Mr. Stevenson, whose conjectural restoration was very unconvincing.

Pliny's dimensions are somewhat discredited, while his general description is shown to be accurate. This seems perfectly reasonable, as at Ephesus his figures have also been disproved; and after all he was writing for general readers, and not for architects.

We feel that the value of these monographs would be greatly increased if Mr. Lethaby added a plan and elevation to show the result of his conclusions. He illustrates various rejected restorations, but we do not get his own ideas crystallised. On the historic principle that "easy reading is damned hard writing," the preparation of new drawings would add greatly to the labour of this work, but it would be a great help to the student.

Though published periodically, these papers are paid continuously with a view to binding on the conclusion of the series, and perhaps Mr. Lethaby will consider our suggestion and give a set of plans with the final number. The next to be issued will deal with the Parthenon. We are not told of more to follow, but trust that the series will not stop at three.

Amidst the flood of books dealing with architectural matters there are so many simple picture books, of which the critical part is negligible if not altogether lacking, that it is wholly refreshing to meet work that makes a real addition to the sum of knowledge, and provides something to read as well as to look upon.

It is astonishing how much remains to be known, and can be discovered, by careful and accurate re-examination of the data readily available of even so well-discussed a monument of antiquity as the Mausoleum, if only writers will go to the stones themselves, as Mr. Lethaby has done, instead of simply repeating the statements and conclusions of their predecessors.

VANISHED LONDON.

Crosby Place. By Philip Norman, F.S.A., LL.D., with an architectural description by W. D. Carøe F.S.A.; being the ninth monograph of the Committee for the Survey of the Memorials of Greater London. 11½ in. by 9 in. pp. 95, Plates 36. Sundry illustrations in text. Issued to subscribers to the Committee of one guinea, and to be obtained from B. T. Batsford, 94, High Holborn, W.C.



IN our "Notes of the Month" for March we wrote of the (then forthcoming) issue of the monograph on Crosby Hall, and now that the volume is in our hands we can say that not only has the standard of the Survey Committee's publications been maintained, but if possible surpassed. The thanks of all lovers of London's antiquities are due to Mr. Norman and Mr. Carøe, and not less to Mr. Walter H. Godfrey for his plans and other contributions. Though nothing can reconcile us to the loss of Crosby Hall, it is at least a comfortable word that we can speak of this splendid record of its demolished glory. Its vicissitudes of ownership, its mutilations and restorations, its many picturings by Wilkinson, Britton, and others, are all set down and examined with a critical care which should serve as a model to other historians of buildings. One further service the volume should do. It ought, from the fact that its subject is well known and has created a great public stir, to draw wide attention to the work of the Survey Committee, and lead to an increase of membership



THE PROPOSED REBUILDING OF CROSBY HALL AT CHELSEA.
WRATTEN AND GODFREY, ARCHITECTS.

has collaborated in producing a volume which is a worthy fellow to the earlier books of Mr. Batsford's "Old Cottages" series. It is difficult for anyone to say anything fresh about cottage design, and Mr. Curtis Green wisely and frankly disclaims any originality of thought or research. His sketches, however, are a useful running commentary on his references to Mr. Davie's plates, and elucidate the latter as records. His remarks on the sketch *v.* photograph question agree (by coincidence) with the observations in our notice of the Architectural and Topographical Society, and we could wish that the scheme of this series which Mr. Batsford publishes had allowed of the inclusion of some more plans and measured drawings to reinforce the usefulness of the photographs. As Mr. Green says, "There are probably many careful scale plans and sectional drawings made by responsible students in existence." He pleads for their collection and accessible housing. We feel sure that were some central bureau established in which architects could deposit their measured drawings, they, or many of them, would gladly support it. There would thus be available a mass of classified information, on which writers dealing with different periods and districts could draw for additional illustration. It is a melancholy thought that the products of thousands of hours of patient work are lying useless in forgotten drawers for want of collation, and we hope that Mr. Batsford and other earnest and conscientious publishers who have done so much for architectural literature may some day devise and organise a scheme on these lines.

Meanwhile there is nothing but praise for the individual effort which Mr. Batsford gives to the provision of books which are not only pleasant to have and to read, but are a stimulus to the ideas of the practising architect of to-day.

FRENCH STAINED GLASS.

Stained Glass Tours in France. By Charles Hitchcock Sherrill. 7½ in. by 5½ in. pp. 298. Illustrations 16. Price 6s. nett. London: John Lane, The Bodley Head, Vigo Street, W.

MR. SHERRILL is an enthusiastic amateur from the States who wants to make it easier for other enthusiasts to see the great windows of France. He asks his readers to be indulgent to a lawyer on a holiday who is not an authority on glass.

Mr. Sherrill has no need to be too modest. He has been to many out-of-the-way places. Though he has produced a volume which is a guide book rather than a critical history of French glass, it is a useful book, and will doubtless go to increase interest in these things, which is all and always to the good.

The book is arranged in the form of itineraries, and will, we doubt not, stimulate many to follow in the author's footsteps; it will also be a useful addition to an architectural library as a catalogue of the subjects of French glass and the details of their treatment.

Mr. Sherrill has an acute appreciation of the important relationship between the glass and the surrounding architecture,

and if we do not always agree with his conclusions, he has at all events brought the fresh mind of the amateur to his subject.

A MIDDLESEX VILLAGE.

West Twyford, Middlesex. By Mrs. Basil Holmes. 9 in. by 5½ in. pp. 55. Illustrations 6. 1s. nett. London: Elliot Stock, 62, Paternoster Row, E.C.

MRS. HOLMES has produced an interesting little history of an odd little parish, but we are in some doubt as to whether monographs of this sort are best dealt with as separate publications. They would probably be easier of access to the future historian if included in the proceedings of a local archaeological or topographical society.

It is very well that such records should be printed, and all students of local history are to be encouraged, but one likes to see them published in the form most likely to be permanent, and we do not think the paper-covered pamphlet fulfils this condition.

ENGLAND'S PATRON SAINT.

St. George for Merrie England. By Margaret H. Bulley. 8½ in. by 6½ in. pp. viii, 155. Illustrations 56. 5s. nett. London: George Allen & Sons, 156, Charing Cross Road.

HERE is a spirited attempt to demolish the libellous stories about the patron saint of England. It has been suggested that St. George was a dishonest army contractor in Cappadocia, who purchased a reputation as a savant with improper profits on bacon, and was made an archbishop.

His archiepiscopal career (we speak of course of the false St. George) was littered with more profits. He cornered salt and paper and funerals in the best Chicago manner, and received the reward that in those cheery days was meted out to Trust magnates—he was torn to pieces.

This shocking story has been tacked on to the veritable George of dragon fame by Gibbon the historian. The book under review seeks to bury it and to show the true St. George clearly to the public eye.

We are asked to believe that mediæval England had a deep and burning enthusiasm for the Saint. When we do a little sum in arithmetic, and find that of the fifty-six representations of St. George which are illustrated only three are English (if we except quite modern pictures), we cannot feel that the Saint ever won a very secure hold on the national imagination.

However, the best has been made of the materials, and if the patron saint of England is a somewhat shadowy personage, that is not the fault of this new priestess of the cult, who has produced a pretty book which would have pleased John Ruskin.

SCOTLAND'S ANTIQUITIES.

The Baronial and Ecclesiastical Antiquities of Scotland. By R. W. Billings. Parts I, II & III (1s. each) of a reprint to be issued in 20 parts, with a biographical introduction by A. W. Wistow Glynn, M.A. Edinburgh: E. Saunders & Co., 34, North Bridge Street.

BILLINGS was the Nash and Richardson of Scotland, and the drawings are well worth this new issue. For some reason not apparent the editor reserves his introduction for some later number, and we defer further criticism until we have his estimate of Billings's work before us.

Meanwhile we doubt not that Scots antiquaries will be glad to acquire an historic work at a popular price.

TOPOGRAPHY.

The Architectural and Topographical Record, Vol. I, No. 1, March 1908. 9½ in. by 6 in. pp. 84. Numerous illustrations and plans. London: Issued by the Architectural and Topographical Society, 33, Old Queen Street, Westminster.

THE society whose publication we now review has been formed with the laudable purpose of collecting records of the condition and design of ancient buildings at the various stages of their history.

The advisory council is a strong one, and we wish every success to its members and to the executive committee.

We think we are correct in saying that the movement which has culminated in the launching of this work takes a good deal of its driving power from the members of the Architectural Association, and we are glad to see the younger generation taking a part in the good work.

We gather from the prefatory note that the main work of the society will be to collect and file for reference all records, such as books, sketches, measured drawings, and photographs, and to publish the journal, while it is further proposed to form a Bibliographical Catalogue on comprehensive lines.

All information is to be classified under parishes and counties.

So far, so good. The idea is admirable, the scheme workable, the material inexhaustible, and the society enthusiastic. But there are pitfalls ahead of all such societies, and we venture to put some questions and give advice on some details.

Imprimis, we think the members would be gratified by some assurance that care will be taken not to record what has already been recorded. The overlapping in the records of archaeological societies is already considerable, repetition of known facts is not only useless but tiresome, and the new society will enhance the value of its work by avoiding this danger.

With regard to the nature of the records—books, sketches, measured drawings, and photographs—we are very dubious as to the value of photographs, unless they are in platinotype or carbon. Ordinary printing-out papers or bromides may here and there prove to be permanent, but it is very unlikely, and quite certainly the majority will perish in a few years. We trust the society will follow the good example of the chief Photographic Record societies, and shut its portfolios to everything but platinotypes and carbon prints.

As to sketches, it is a harsh saying perhaps, but we take a gloomy view of their value as records. The battle of pencil versus camera is an old one, but here there is no question of artistic value, but of usefulness for record purposes, and for those alone.

We confess to disappointment that among the more than forty illustrations of this first publication of the society not one photograph finds a place.

A sketch for record purposes may be valuable to emphasise and show large a detail which is indistinct in a photograph, but for such purposes measured drawings are infinitely better, and are poorly represented in this volume.

We also hope that the purpose of the society to be Architectural and Topographical will be kept steadily in view, and that the letterpress pages will not be overloaded with historical details, such as lists of governors and the like, which are available for the historian in other publications.

It is because we think the society has great possibilities of usefulness that we make these suggestions, and we trust the membership will increase rapidly. The annual subscription is the very reasonable sum of half a guinea, from which reductions will be made in the case of those who contribute to the Quarterly Journal.

Architects who become members will be joining in a good work which deserves steady support.

COMPOSITION IN ARCHITECTURE.

Architectural Composition. By John Beverley Robinson. 6 in. by 9 in. pp. xl, 234. Illustrations 173. Price 10s. nett. London: B. T. Batsford, 94, High Holborn, W.C.

TEN years ago Mr. J. Beverley Robinson gave the architectural world the benefit of his views on the principles of composition in architectural design. His latest treatise of the same subject is a furtherance of these views in a simpler and more natural way. With the exception of Mr. Robinson's extreme ideas regarding an analogy existing between music and architecture, the book contains much information that should prove of value alike to the practising architect and the student. The various chapters are illustrated by photographs and diagrams of buildings existing in both hemispheres, and embrace such diverse subjects as the Banqueting Hall, Whitehall, and the Taj Mahal, Agra. For this reason alone the book should be highly commended, inasmuch as it brings to the notice of the designer many examples for legitimate poaching, and should make him think soundly before he attempts anything extraordinary. The Palazzo Vendramini, which has served as the prototype for the Pulitzer House, New York, is an illustration of this method of procedure; and our own club houses in Pall Mall, with one or two possible exceptions, can be cited as successful transpositions. Perhaps the most important chapter in the book is the one explaining primary massing: the theory of the number and combination of masses that form a completed composition is most lucidly described, and all designers with a knowledge of the Grand Prix designs will readily understand that an infinite number of changes can be derived from a simple primary massing of three parts. The chapter dealing with proportion, also an important one, is worthy of a great deal of study; the diagrams show an excellent system of diagonal lines which can be used for testing the massing of a design in its preliminary stages.

Other chapters touch on asymmetrical composition, and show particularly that absolute symmetry need not be aimed at in classic architecture. The Erechtheum at Athens is perhaps the least quoted of this type. The flexibility of types, or in other words the transformation of motifs, is also analysed.

Altogether this revised edition is most impartial, and as the author holds no brief for any particular phase or style of architecture, the book should form a most useful addition to the library of the designer of architecture, be he Gothicism or Classicist.

ITALIAN PAINTING.

The Cicerone: An Art Guide to Printing in Italy. Translated from the German of Dr. Jacob Burckhardt by Mrs. A. H. Clough. A new illustrated impression. 7½ in. by 5½ in. pp. xi, 305. Illustrations 16. Price 6s. nett. London: T. Werner Laurie, Clifford's Inn, E.C.

AS Mr. Konody says in his preface to this reprint, Dr. Burckhardt's history is in the fullest way "an introduction to the enjoyment of the art treasures of Italy." In fifty years attributions have changed and art criticism has shifted its ground considerably. This book, however, remains the fullest store-house in small compass of the knowledge that is wanted, not only by the visitor to Italy, but by the stay-at-home who would have a ready means of reference.

Regarded simply as a piece of bookmaking it is a wonderful performance. Its "terse completeness and practical arrangement" (we again quote Mr. Konody) put it in a place by itself amongst all the thousand books that deal with Italian art. If it is somewhat old-fashioned, we are well content to refer to it, till a committee of the Berensons and the Hornes of modern criticism can give us something equally convenient.